RESERVE STOCK

Vol..... .....of.....vols. | cl..... C 610.10

METROPOLITAN BOROUGH OF LEWISHAM.

PUBLIC LIBRARIES.

SYDENHAM BRANCH LIBRARY,

SYDENHAM ROAD, S.E.26.

CHARGE NUMBER 840

The Public Libraries of the Borough of Lewisham are as follows :—

Reference Library, Lending Library and Newsrooms :
CENTRAL LIBRARY, Lewisham High Street, S.E.13

Lending Library and Newsrooms :
FOREST HILL BRANCH, Dartm
MANOR HOUSE BRANCH, Old
SYDENHAM BRANCH, Sydenhar
BROCKLEY BRANCH, Brockley
HITHER GREEN BRANCH, To
DOWNHAM BRANCH, Moorside

840
Fleming, J. M
Old Violins.

The Lending Libraries are available
employed within the boundaries of the Bor
are open for the issue and exchange of boo
year from **10 a.m.** to **8 p.m.** excepting
Day, Good Friday, Easter Saturday and B
will be given of any special closing that m

Borrowers may obtain tickets
two tickets. Tickets may be used at any of the seven Libraries of the Borough. A book must be returned to the Library from which it was obtained. Tickets must be renewed annually. Books may be reserved.

A Borrower may retain a book for home reading for 14 days ; the date last stamped upon the fly leaf within the book cover is the last day upon which it may be retained without charge. Thereafter, a fine of TWO PENCE shall be payable by the Borrower for each week or part of a week during which the book is retained.

Books cannot be exchanged on the day of issue, but otherwise no limit is placed upon the frequency with which a Borrower may make his exchange.

In cases of Infectious Disease, notice must at once be given by the Borrower to the Medical Officer of Health at the Town Hall, who will attend to the matter without cost to the Borrower

RESERVE STOCK
Lending Dept.
Closes at
7-30 p.m.

E STOCK

O/1593 Sch. 190 5,000 3/44 B. & S., Ltd.

RESERVE STOCK

The date last stamped hereunder is the last day upon which this book may be retained without charge. Thereafter a fine of TWO PENCE is payable for each week or part of a week during which the book is retained.

13 JUN 1953
JUN 3 1947
RESERVE STOCK
-4 JUL 1953
18 JUL 1953
JUN 1948
-1 AUG 1953
22 SEP 1953
1 DEC 1955
OCT 30 1948
NOV 12 1948
30 OCT 1956
23 SEP 1958
MAR 26 1949
OCT 9 1950
17 MAY 1952
31 MAY 1952
7 NOV 1952

593 Sch. 194 20,000 3/44 B. & S., Ltd.

Digitized by the Internet Archive
in 2026

https://archive.org/details/oldviolinstheirm0000jame

OLD VIOLINS AND THEIR MAKERS:

INCLUDING SOME REFERENCES TO THOSE OF MODERN TIMES.

BY

JAMES M. FLEMING.

ILLUSTRATED

With Fac-similes of Tickets, Sound Holes, &c.

LONDON:
L. UPCOTT GILL, 170, STRAND, W.C.

1883.

LEWISHAM PUBLIC LIBRARIES
SYDENHAM BRANCH, S.E.26
LENDING ACC. 840
ISSUE No.
CLASSIF. C.610.10
DATE - MAR 1946

PRINTED BY A. BRADLEY, 170, STRAND, LONDON, W.C.

PREFACE.

THE matter of which this book is composed originally appeared in a series of articles in *The Bazaar* newspaper, and it has been deemed advisable to republish it in a more permanent form. In preparing this volume for the press, I have carefully revised all the information which was supplied in the original papers, and have made considerable additions to that which had already been given. Although several excellent works, dealing with Fiddles, have been published in this country, the reader will, I believe, find in these pages much that is new, either in the shape of fresh facts or in that of conclusions deduced from them. For some of these facts I am indebted to several of the writers who are mentioned in the course of this book, but I have to take the responsibility attaching to any deductions or arguments which may be found in its pages.

A work of this class, so far as historical detail is concerned, must be, to a great extent, a compilation formed from its predecessors, and can hardly lay claim to any originality, except in so far as it may be, as above hinted, islanded here and there with corrections, or other results of such observation and research as its

writer may have found it to be his privilege to give. In this respect, connoisseurs and readers of "Old Violins" will be its best judges.

For details of French, Belgian and Dutch Makers, I have been largely indebted to the magnificent but expensive work of M. Vidal, and to Dr. Abele's brochure for those regarding Stainer and one or two other German makers. I have also consulted anew, and with great profit, the books of Mr. Forster and Mr. Hart. Other authorities to whom it has been necessary to refer will be found duly indicated in the text.

I hope this volume will prove serviceable to those who love the Violin, and who desire to know something of its history. I have presented in its pages all the information which appeared to me likely to be of any value, with the exception of what pertains to the latest phase of American violin making, for the excellence of which very high claims are advanced. I am not in a position to speak of these, but I need hardly say that similar statements have, at various times, emanated from other places, and have been found to be incorrect. I should, nevertheless, gladly believe that our clever kinsmen have at last succeeded, and, on behalf of the Violin lover, I would, in such a case, be one of the first to address to their splendid country words which were employed by Virgil in far other circumstances—

Tu nunc eris illi,
Mantua quod fuerat, quodque Cremona prius.

JAMES M. FLEMING.

London,

CONTENTS.

CHAPTER I. PAGE

EARLY MAKERS AND BRESCIAN SCHOOL 1

CHAPTER II.

THE CREMONESE SCHOOL AND ITS ITALIAN FOLLOWERS 26

CHAPTER III.

GERMAN MAKERS 88

CHAPTER IV.

FRENCH MAKERS 135

CHAPTER V.

DUTCH, BELGIAN, AND OTHER FOREIGN MAKERS 170

CHAPTER VI.

ENGLISH, SCOTTISH, AND IRISH MAKERS.. 178

CHAPTER VII.

VIOLIN BOW MAKERS 226

CHAPTER VIII.

PAGE

VIOLIN ACOUSTICS 251

CHAPTER IX.

VIOLIN VARNISH 264

CHAPTER X.

VIOLIN COLLECTING.. 306

CHAPTER XI.

OLE BULL'S "GASPARO DA SALÒ" 311

CHAPTER XII.

LIST OF FOREIGN AND NATIVE MAKERS 314

INDEX 327

SYDENHAM [illegible] LIBRARY

OLD VIOLINS AND THEIR MAKERS.

CHAPTER I.

EARLY MAKERS AND BRESCIAN SCHOOL.

THE early history of the art of musical instrument making is lost in the obscurity of past ages. I do not, therefore, propose here to wander backwards into dim regions of speculation, but to start with the dawn of the sixteenth century, when the Italian Renaissance brought so much to light.

Before dealing with the earliest Italian makers I may, however, be permitted a slight digression in the direction of a matter which has been for a long time a source of considerable interest to musical antiquarians. In 1856, M. Fetis, treating of the origin of bow instruments and the various conjectures advanced from time to time regarding their Greek or Roman use, states that these conjectures have no historic value; that no passage of ancient writers

supports them, and that no Greek monument is known to us showing an instrument with a neck or finger board and a bridge ("*aucun monument ne nous presente chez les Grecs un instrument à manche et à chevalet*"). Following this conclusion, M. Vidal, in his important work on the same subject, says that the Greeks and Romans did not know the use of bow instruments, and that absolutely nothing has been handed down to us authorising us to believe that they possessed this knowledge ("*Il est prouvé aujourd'hui—que les Grecs et les Romans n'ont pas connue l'usage des instruments à archet; rien absolument dans les monuments et les empreintes de tout genre que nous à transmis l'antiquité n'autorise à le croire*").

This latter conclusion, which is quite recent, represents, as far as I know, the present state of the question. All such conclusions are, or should be, of a tentative kind, and while I do not presume to contest their accuracy, I may be allowed to suggest that the investigations which led to them have not been so thorough as to justify their expression in such absolute terms. From the collection of Etruscan and Greek vases belonging to the Prince of Canino, catalogued and published by subscription at Milan in 1836, illustrations of two ancient Greek utensils are given, which, I think, gravely impugn the justness of the above opinion. The first is a pitcher, having yellow figures on a black ground (No. 572 of catalogue), representing Hercules killing with his club Busirides, whose four assistants are in the act of flying, one of them having thrown away his lyre in his flight. This lyre has a bridge. The second is a tall handled cup, on which the figures are painted red on a black ground. The

subject is a man seated, reading a volume to two youths, who, leaning on knotted sticks, are listening attentively. On a little table or box in front of the principal figure is inscribed the name *Chironeis*. On each side of the reader is an object which authorities in these matters term *thecæ*, indicating the profession of this principal figure. One of these has a neck or handle, an oval disc or sounding plane, and a tail piece extending below this disc rather more than half the length of the neck. From the upper extremity of the neck to the lower extremity of the disc strings are stretched, and across these strings, at the centre of the disc, is placed a bow of as rational construction as anything that has come down to us prior to the days of Corelli. The instrument is, indeed, almost identical in shape with some forms of the *Ravanastron*, the oriental precursor of the occidental fiddle. An illustration of a portion of this vase will be found at the end of the chapter on Bows. The other object is exactly of the form of one of those boat-shaped lutes, with long necks or handles, which are still made at the present day. It is adorned with a kind of tassels, just as they are nowadays sometimes decorated with ribbons. The bow above mentioned is placed so close to the instrument that it appears to have no hair, and it might, on that account, be claimed as a species of plectrum; but when we remember that Paganini is reported to have played divinely on his violin with a slender rush, in a contest which he had with a vain young man in Italy, we need be at no loss to suppose that the ancients may have excited the vibration of their strings by a similar contact before hair came to be used. *Chironeis*, the name written on the square box, was that

of a learned Greek musician, astronomer, and doctor. The Prince of Canino's vases were engraved for the purpose of illustrating a history of the ancient Italian people, and the learned editor does not appear to have taken any pains to recognise the precise signification of the objects referred to above. They certainly appear to have been entirely overlooked by those writers who have so decidedly stated that there existed no evidence of the use of bow and bridged instruments being known to the Greeks and Romans, and, so far as I know, the columns of *The Bazaar** may fairly claim to be the first to throw this light on a subject which interests many musical people. That the instruments figured in the above two vases were not the invention of the artist's, but faithful copies of specimens already in existence, may be safely concluded from the circumstance that the Greek laws were very stringent against any innovations in these matters. A note appended by Dr. Rimbault to North's "Memoirs of Music" settles this point: "It was not allowable for painters or other imitative artists to innovate or invent any forms different from what were established; nor lawful either in painting, statuary, or any branches of music to make any alteration" (*Plato, De Legibus*, lib. ii.).

As in literature, painting, sculpture, and other branches of art, that of violin making, as we now know it, had its birth in Italy, where, as has been happily said, the two streams of Pagan and Christian civilisation united. ("La Renaissance au seizième siècle ne fut pas, comme on pourrait le croire, une reproduction servile de l'antiquité, mais bien une fusion harmonieuse des éléments

* The contents of this book appeared originally in *The Bazaar*.

de la civilisation Chrétienne avec les traditions du goût et du savoir antiques. L'Italie fut le confluent où les deux courants se joignirent."—*Demogeot.*)

About this time the first name having any high claim to connection with the art of violin making comes within ken. Prior to this there is one other name mentioned by all biographers. It is, however, but a name. In 1799 a writer named Laborde saw a violin which, he stated, was made by Joan Kerlino in 1449. In 1804 this instrument re-appeared in the possession of a violin maker of Paris named Kolliker. It was seen by the late M. Fetis, Chapel-master to the King of the Belgians, and is described as being more arched than instruments of a later date, soft and husky in tone, bearing inside the inscription, "Joan Kerlino, ann. 1449," and, finally, as not being a violin at all, but a larger instrument made down, and fitted with a modern neck. A recent writer corroborates this opinion, adding that it was Kolliker himself who made it down. This Kolliker had the reputation of being a clever repairer and maker-up of old instruments. A curious discussion regarding Kerlino has recently been started by some German writers, following up a hint on the subject thrown out by M. Fetis. That distinguished musician said that the first syllable "Ker" of the name probably prompted Laborde to state that Kerlino hailed from Bretagne, there being a host of Breton names formed in the same way. Subsequent investigations—not detailed—are said to have proved that he was at Brescia, and the German doctors now claim him as of German origin, and the founder of the Brescian school. The reasons advanced for the first

of these conjectures are not without weight, and are derived from the above circumstance and from the fact that a family of lute makers, of the name of "Gerle," existed in Nuremberg in the fifteenth century. They suppose—reasonably enough—that he migrated from Nuremberg and settled in Brescia; but as the specimen upon which his claim to the distinction of founder of the Brescian school is sustained was not a violin at all, but a *viola da braccio*—a class of instrument common enough about his time—made down and re-mounted as a violin by a clever Parisian, the honour claimed can scarcely, in fairness, be awarded to him, even granting that such a maker ever existed—an aspect of the question which the reader will find reviewed in greater detail later on.

In 1872, at the Special Exhibition of Ancient Musical Instruments made before 1800, there were shown at South Kensington a viola by "Joan Carlino," and a violin by "Joan Karlino," but our present violin was quite unknown, and is not mentioned in musical literature until at least 100 years after the date at which Joan Kerlino is said to have lived. Although this absence of any mention of violins is not conclusive, it is fairly admissible evidence of their non-existence, seeing that other kinds are referred to.

The next name which appears is that of Pietro Dardelli, or, as some call him—because he was a grey friar of the convent at Mantua—Padre Dardelli. He made lutes and violas, some of which are said to be still preserved in the cabinets of collectors, but who these collectors are is nowhere mentioned. I have seen it stated that he was an amateur workman, an assertion

doubtless suggested by the circumstance that he was a monk. His work is said to have been good, and he appears to have had some renown in his time, for he is credited with being the instructor of another Mantuan maker of violas, who will be named later on. Everybody says the same things about him in almost the same words, and the date allotted to him is about 1500.

In the Exhibition at South Kensington, already referred to, a violin (?) was exhibited bearing the ticket of a maker hitherto unknown to fame. It is described as of "very old type," having only one circular sound hole in the centre of the instrument, a sound post, but no bass bar, four strings, &c. The ticket bore the inscription, "Pietro Zanure, Brescia, 1509."

In 1510 a distinguished name appears, viz., Gaspar Duiffoprugcar, who was born in the Italian Tyrol, where he was a mosaic worker or inlayer. He settled in Bologna, in the year last mentioned, from which town it is said he was invited to Paris by Francis the First, in 1515. That monarch ascended the throne of France in 1515, but his celebrated campaign in Italy was not concluded until October of the following year, when Pope Leo X. went to Bologna to receive the conditions of the conqueror and sign the concordat; and, as it was during his sojourn in Italy that Francis, struck with the marvellous works of the Renaissance, determined to carry back with him to France the new art and such of its professors as he could prevail upon to accompany him, the probability is that the date 1515 is mere conjecture. Among the great names mentioned in history as having been attracted to France by this

monarch—such as Da Vinci, Rosso, Primatice (who, by the way, was the first Italian artist of note attached to the earliest royal tapestry manufactory in France, which the King had just founded at Fontainebleau, and which was the precursor of the more famous factories of the Gobelins and Savonnerie), Andrea del Sarto, and Cellini, some of whom went much later than 1515 and stayed but a very short time—that of poor Duiffoprugcar does not appear. At any rate, when he did get to Paris, its climate, it is said, did not suit him, and he removed to Lyons, where, some suppose, he died. It is curious, however, that here again, although all writers—trustworthy or untrustworthy—on the subject faithfully transcribe this particular, no trace of his name is found in the documents of the time. He is reported to have made several instruments for the chapel of Francis I., and it is said that these are still in the possession of amateurs and connoisseurs in Paris. But his name does not appear in any of the accounts of the period. Perhaps he never was paid for the instruments, for, although Francis was a liberal and extravagant king, his treasurers were not always conscientious in fulfilling his orders as to payment. It is possible that he was driven from Paris by the intrigues of jealous native rivals, a fate which several times befel greater men than he was at that court. From either of these points of view, the climate of the capital might well prove unsuitable. But even in Lyons, where, at the instance of M. Vidal, the keeper of the Public Records has recently made most patient and diligent research, not a trace of his life or death has been found. This is the more

curious, as there exists a fine (supposed) portrait of Duiffoprugcar, executed by the engraver Pierre Wœiriot, who dwelt in Lyons, and who etched the likeness—if it is one — in 1562, with an inscription upon it intimating that the subject was represented as at the age of forty-eight years. It does not, of course, mean that he was forty-eight in the year 1562. The portrait is, indeed, shrewdly suspected to be posthumous; for supposing Duiffoprugcar to have been twenty-five when he went to Paris in 1515, and to have been alive when the portrait was published, he would have been seventy-two years of age. It is supposed to have been copied from a fine violoncello by Gaspar, on the back of which the same figure appears accompanied by the legend—

Viva fui in sylvis; sum
Dura occisa securi.
Dum vixi, tacui; mortua
Dulce cano.

I am inclined to think, however, that this design, which is similar to one referred to further on, and attributed to Bandinelli, has been so attributed because of the striking resemblance which the figure bears to the portrait of that artist himself, and, if I am correct in this conjecture, the fidelity of Pierre Wœiriot's likeness of Duiffoprugcar may well be questioned. This Baccio Bandinelli was a sculptor, who died while in the service of Duke Cosmo, of Medici, in Florence, in the year 1559. If we may trust Vasari, he was a somewhat unscrupulous artist, and if, on the other hand, we place reliance on the evidence of his great opponent, Cellini, he was an utterly abominable and calumniating

scoundrel. That he was completely devoid of principle or nobility of nature is pretty clearly indicated by the circumstance that at the time when the troubles incident to a change of Government in Florence were at their height, he stole, by means of a false key which he possessed, into the council chamber, where a magnificent cartoon, designed by Michael Angelo for Piero Soderini, was displayed, and tore the grand work into fragments. ("In queste tempo essendosi scoperto il cartone di Michelagnolo Buonarroti pieno di figure."—"Nel tumulto adunque del palazzo per la rinnovazione dello stato Baccio (Bandinelli) da se solo segretamente straccio il cartone in molti pezzi."—Vasari.)

The year and place of Duiffoprugcar's death are not known. Whether he really dwelt in Lyons or not is involved in the most complete obscurity. I may be permitted to throw out the following suggestion: If the Cardinal of Ferrara was deputed by Francis to bring or send for Duiffoprugcar from Italy (which is not altogether unlikely, seeing that he brought other masters in his journey), and Duiffoprugcar was treated in Paris after the manner of some, it is quite probable that he withdrew to the neighbourhood of Lyons, where the Cardinal of Ferrara had a place in which more than one artist found a temporary shelter from royal displeasure. Researches in that vicinity might be fruitful. Another supposition is that he ultimately returned to his native land, as it is said most foreigners did who visited France in his time. The works which he has left are most perfect specimens of his art, but it is almost beyond doubt that he made no violins. Undoubted specimens of violoncellos from his hand

exist, and there may possibly be violas, but the violin was scarcely known in his time. All the instruments of this last class in existence at the present day, and claiming to be by this master, are, it is said, without exception, false.

About the year 1828 M. Jean Baptiste Vuillaume, the most celebrated violin maker of modern days, had the fancy to imitate this maker, and his success was so great that orders flowed in upon him, and numbers of violins, with all the beautiful carving and inlaying for which Duiffoprugcar was famed, left the Paris workshop with the apparent stamp of antiquity upon them, and were eagerly bought by the enthusiastic. These imitations were again imitated in the factories of Mirecourt and of Germany, so that the amateur may be well advised to give good heed to the counsels of scepticism, when a violin represented to be by Duiffoprugcar lays siege to his covetous eyes.

From what has already been said, it will be seen how very meagre is the amount of information obtainable regarding this distinguished maker. Since the time of the publication of Vuillaume's researches, by M. Fetis, all writers appear to have drawn their materials from the same source, and, as in the case of Kerlino, and, indeed, many names yet to come, to have repeated the same statement without having had any opportunity of making independent investigations. The only exception to this method resulted in nothing more tangible than a copy of a ticket, said to have been taken from an original, and running as follows: *Gaspar Duiffoprugcar, à la coste St. André, Lyon.*

The best-known examples of this master, besides the one already mentioned, from which his portrait is supposed to have been taken, are the celebrated violoncello, with a plan of Paris inlaid on the back (and which, after passing from the possession of M. Raoul into the hands of Vuillaume, is conjectured to be at the present moment owned by someone in Moscow), and another with a horse's head carved at the end of the scroll, and beautifully inlaid all over the back, the lower half being almost entirely occupied by a fine design representing an old man in a little square frame, on which is a sand-glass. This is the design attributed to Baccio Bandinelli, and is called "Le vieillard à la chaise d'enfant." The circumstance that Duiffoprugcar is described as having been a mosaic worker in the Tyrol previous to his settlement in Bologna as an instrument maker, opens up a field for conjecture as to whether he had his first impulse towards violin making in the land of his nativity or in that of his adoption; and, following that conjecture, was it in the Tyrol, Bologna, or Brescia where the modifications of the violin shape known in his day first originated? These surmises I leave to the curious, caring rather to go on systematically over known ground.

The accepted information regarding Gaspar Duiffoprugcar may, therefore, be summed up as follows: That he was born in the Italian Tyrol, was there an inlayer, was in Bologna in 1510, went to Paris about 1516, probably afterwards to Lyons, and then disappears. Further, that the evidence upon which the above rests is of the flimsiest possible kind. In the Exhibition at Kensington before referred to, there were

shown a "Violin by Gaspard Duiffoprugcar, Bologna, very ancient," and a "Violin by Gaspard Duiffoprugcar, 1512."

The next name is Venturi Linarolli, who worked in Venice about 1520, but of him or his work absolutely nothing is known. His name is simply catalogued by various authorities without further remark.

Then follows Pelignino Zanetto of Brescia, 1540. A splendid violoncello by this maker exists in the Paris Conservatoire, dated 1547. Some call him Perigrino Zanetto, but nothing further is known of him. Next is Morglato Morella at Mantua, 1550. He is said to have been instructed in the art by Padre Dardelli before mentioned. M. Fetis states that instruments of Morella's had been seen bearing the above date, but does not say where nor by whom.

Although the three last makers constructed, in the main, violas and violoncellos, it is not improbable that one or other of them also made violins; for, somewhere about their time, the last, approximating to our present shape, became known. A few allusions to violins are found in the literature of the period, and in several pictures of the time musical instruments are found which are almost violins in shape. Little details are noticeable which indicate a change in the construction, travelling in the direction of the present model. A picture by Raphael, executed about the year 1503, contains an angel holding a viola whose sound holes are in the form of an *f*, while those in former use were generally designed in the shape of a C, placed either back to back, or face to face. But I have nowhere met with any mention of any violins by these makers, and even their

violas, &c., have almost all been altered and taken to pieces, or used up for the repair of other instruments.

One other name may be mentioned here whose chief claim to distinction is that he is credited, on somewhat doubtful authority, with being the teacher of the first of the Amatis—viz., Giovanni Marc del Busseto, whose date is given 1540-1580, Cremona. It is the first name hailing from this subsequently celebrated town. Some say he was trained in Brescia, although existing specimens of his instruments do not support this opinion, being constructed on quite different principles. Others assert that he was simply a contemporary of Amati, was probably this or probably that, and so on. The whole story is involved in too much uncertainty and confusion to call for further comment.

To the makers already mentioned must here be added a name which has hitherto escaped the notice of all biographers down to the present day, and if I am not mistaken, it is now, and in these pages, that it first appears in the company of the early fiddle makers. Giovanni Cellini, father of the illustrious Benvenuto Cellini, was born in Florence somewhere about the middle of the fifteenth century. He was originally an architect, but later in life devoted himself to the manufacture of musical instruments of various kinds. His distinguished son tells us that his father had the reputation of making, among other instruments, violas of rare beauty and perfection, the finest that had ever been seen. This is no mean praise or doubtful testimony to their excellence as works of art, although uttered by a son speaking of the productions of his father; for I do not suppose that, through all his tri-

umphant though troubled career, this hot-headed, good son, brother, friend, and peerless artist, ever was known to permit his filial piety to warp his judgment. That he was capable of appreciating the qualities of musical instruments must also be admitted, for, at the earnest entreaty of his father, and much against his own inclination, he devoted a large portion of his time and a considerable share of his transcendent talents to the service of the flute and another instrument, and to such good purpose that he narrowly escaped being compelled to accept a position in the Pope's Band. Giovanni Cellini was himself an enthusiastic musician as well as a maker of violas. It is a great misfortune that no trace of his work, further than this incidental allusion to it by his son, is found, but, coming from such a source, it is much more ample evidence than exists in any one of the cases already named, where no specimens of their handicraft are known. This interesting fact strengthens the already fully admitted claim of Italy to priority in the art of violin making, and sets up a new one for the town of Florence, the cradle and nurturing ground of so much of the art born under the Italian sky during the Renaissance period; for, if Giovanni Cellini, who, I think, remained nearly all his life in his native town, made, at about the period 1500-5, the most beautiful violas that had ever been seen, it requires no great stretch of reasoning to conclude that Florence knew the art long before Giovanni brought it to such perfection. This architect, musician, lute, and viola maker died of the pest (at this time raging in Italy), in Florence, in the year 1527 or 1528.

It would have been gratifying to me had I been able to add one more illustrious name—the most illustrious of all—that of Leonardo da Vinci, to the list of violin makers. That he was a maker of string instruments, however—for his own pleasure, possibly—is certain. In 1493, when he was presented to Duke Lodovico Sforza in Milan, he brought with him an exquisite silver lyre made by himself. Vasari says: "E Leonardo portò quello strumento" (a lyre) "ch'egli aveva di sua mano fabbricato d'argento." The universality of Da Vinci's genius renders it quite conceivable that he also made instruments of the violin kind, but, for lack of evidence, I must regretfully leave the illustrious man with his lyre, deriving from the circumstance a further proof that the most distinguished spirits of those days did not disdain to practically interest themselves in the manufacture of string instruments, and perhaps to advance them, at least externally, on the road to that perfection to which they ultimately attained. It would be almost absurd to suppose that such a man as Leonardo da Vinci would occupy himself with the manufacture of a lyre, or, indeed, anything else, without thinking whether he could not in any way improve it in design or modify it in some manner that would render it more agreeable to the eye or more suitable to the ear. The scientific knowledge which he possessed was exactly of the kind required for the study and application of those principles which eventually were found by the French philosopher Savart to have guided the labours of the good makers; and the picture of Raphael, already alluded to, containing a viola with sound holes in the form of an *f*, and painted

by him when he was about nineteen years of age, viz., in 1502 or 1503, is another indication, to my mind, of the influence which pictorial art has exercised upon the externals of violin development. Great artists do not readily imperil the harmony of their own conceptions by the introduction of an incongruity, simply because it exists in something which they desire to utilise. I, therefore, think that the harmonious *f* form of the sound holes is more likely to have been originated by these pictorial modifications of its uglier predecessor than that artists simply painted with what, in such a case, would be unnecessary and undesirable faithfulness. In an old line-engraving which I possess of Domenichino's St. Cecilia, now in the Louvre, and which was painted, probably, about 1610, the sound holes of the saint's violoncello are beautifully long, and terminate in a sort of fish tail. Fortunately this form was not adopted extensively, if at all, but it goes to show that the opinion I advance on this point is not devoid of plausibility.

To the early makers is to be added another new name—Johannes Andreas, of Verona, a viola by whom, bearing date 1511, Dr. Schebek recently discovered at Vienna; but it is described as being too grotesque to admit of its author being classed as a professional maker.

With the exception of some lute makers—such as Laux Maler, Bavaria, about 1540; Jean Kohl, Munich, 1580; Mensiedler and the Gerles, of Nuremberg, about 1540; and others of the same craft elsewhere, the foregoing are all the names of string-instrument makers which appear in the various sources of information

relating to the pre-violin era, and it will be convenient now to drop the chronological order and adopt that of "schools," as it is called. Although the period of activity of Andreas Amati (the founder of the Cremona school) is accorded a somewhat earlier date than that of Gasparo da Salò, of Brescia, a nominal precedence is generally given to the latter, probably for the reason that the Kerlino before mentioned was said to have hailed from that town about a century previous to the accepted date of the birth of the Cremona school, and that his is the first name encountered in such records of the art as have from time to time been compiled.

Brescia, at the time Gasparo da Salò and Maggini worked in it, was a lively, busy town about three miles in circumference, situated in a plain at the foot of the adjoining mountains, and watered by the little river Garza, whose stream was led through almost all the streets by means of an aqueduct constructed by Didier, a King of the Lombards. It had a tower—and perhaps has it still—called Pallada (in which were all the principal clocks of the town), and a magnificent palace, in which all sorts of business was transacted. The houses were built very close to each other, and the town had fine walls, with five gates, a well-furnished arsenal, and a fine castle, built on a rock, which commanded the whole place. Indeed, it was, for a long period, quite a place of war, and most unfortunate in its annals, having been frequently subjugated by different conquerors, and put to fire and sword. Its chronicles teem with murder, rapine, and desolation. At the time of Gasparo da Salò it was under the domination of the Venetians, had about 50,000 inhabitants, and was celebrated then for its

swords, daggers, and firearms, possessing a large number of armourers and metal-workers. A traveller, who visited the town about the time the Rugeris migrated to it from Cremona, notes the curious fact that women were to be seen in the streets and in the shops, a most extraordinary thing at that time in Italy, and caused, doubtless, by the active commercial life of the place. Twenty years later another traveller visited it, and the impression left upon his mind is briefly condensed in the statement that the people of Brescia were a proud set, and had got a fine new citadel. Not a syllable, however, in either case, is said about violin-making, that unobtrusive art of peace which had already taken root and was slowly germinating around them in this haunt of war, and which was destined to make the name of Brescia famous long after its bloody annals were almost forgotten.

Gasparo da Salò (so called from either having been born in the small town of Salo, on Lake Garda, in Lombardy, or having come from thence to Brescia), the founder of this school, shares with his professional predecessors and some of his successors in that shadowy obscurity with which the paucity of information obtainable regarding them has shrouded their names. It is not known when he was born nor when he died. He is presumed to have worked in Brescia from 1560 to about 1610. The grounds of this conjecture are nowhere given. The figures are simply transcribed by one writer from another without further question or inquiry. If it be true, as has recently been stated by a very competent continental authority, that the authentic tickets of Gasparo da Salò are never dated (see Fig. 1), it is

almost impossible to conceive that any definite conclusion on this point can be drawn. It was probably originally a rough guess, aided by the circumstance that Giovanni Paolo Maggini, of the same place, was one of his best pupils, although some of Maggini's tickets are not dated either (see Fig. 2). There seems, however, to be a general concurrence of opinion that Gasparo is entitled to the credit of being the founder of the Brescian school, and of being the first to construct violins in their present shape.

This maker's instruments are large and medium-sized, strongly arched, with the *f* holes large, and running parallel; dark brown or deep yellow varnish, running almost to black, possibly through age. He was particularly careful in the selection of his wood, that for the belly displaying remarkable equality and regularity in the grain. The purfling is generally single, the ribs and corners are of an ordinary character, and the margins large. His proportions are not good, and the style is somewhat heavy. He is renowned for his violas, violoncellos, and basses, a number of which are still in existence and very highly prized; but I do not think there are many specimens of his violins which can be considered authentic. M. Fetis mentions two—one bearing date 1566, and sold, along with a valuable collection of instruments at Milan, as far back as 1807, and another which was in the possession of Baron Bagge about 1788. Nobody seems to know where these instruments now are, or if they still exist. Dr. Abele, a German writer, mentions a third, which the late distinguished violinist, Ole Bull, possessed, having acquired it in Vienna. According to the doctor's description, it

was an amazingly fine fiddle, in wonderful preservation; and after Ole Bull had it altered in the mounting, so as to suit the modern player, it sounded, notwithstanding its great age, like a new instrument (*trotz ihres hohen alters klang sie wie eben eine neue, nicht ausgespielte Geige klingt*). A good many years ago I remember talking with Ole Bull about this very maker, but I do not think he possessed this violin at that time, or he would probably have alluded to it, for his admiration of Gasparo da Salò was very marked. Some time after the distinguished artist's decease I wrote to a friend of mine in Norway, in order to get, if possible, some information about it; but, although particular inquiries were made through the courteous assistance of a member of the Musical Coterie of Bergen, I could only ascertain that Ole Bull's two best violins had been sold to American buyers, and could not now be traced, nor their makers' names procured. Of other two violins which he possessed, one he had left to a friend in Bergen and the other to the Bergen Museum. I suspect that our enterprising American cousins have now secured this world's wonder, which its former owner in Vienna called his treasure-chamber violin. While in the keeping of this gentleman, Herr Rehatschek, it was still intact as it came from the hands of Gasparo da Salò, and had not even been played upon. So says Dr. Abele. Instead of our present scroll, it had then a beautiful angel's head. Mr. Pearce says that it was sculptured with caryatides by Cellini, at the command of Cardinal Aldobrandini, who presented it to the museum of Innspruck, which was plundered in 1809, when the town was taken by the French. The fiddle was then carried to Vienna,

and became the property of Herr Rehatschek, who bequeathed it to Ole Bull. It was exhibited by this artist in London, in 1862. Mr. Pearce does not say upon what authority his statement is founded. It may be as well to point out that Gasparo da Salò is not supposed to have been at work earlier than 1560, and by that time Cellini had retired to Florence, and was busy chiefly with the settlement of all his mundane affairs. He died in 1570, so that Gasparo's fame must have culminated in an extremely rapid manner for those

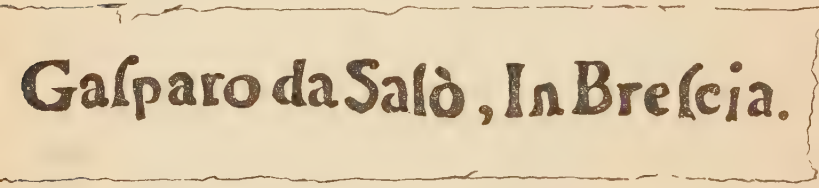


Fig. 1. Ticket of Gasparo da Salò.

days to have attracted the attention of such highly distinguished artistic circles, and for his work to have merited adornment by such peerless hands. The statement may have some explicit corroboration of which I am not aware. It certainly needs it. M. Fetis mentions that a celebrated English amateur, Mr. M. S. Forster, possessed a Gasparo da Salò, which bore date 1613, but if, as I have before said, it be true that the tickets of this master are *never* dated, this and other specimens purporting to come from his hands will have a hard fight to establish their integrity. In the museum of the Conservatoire at Paris, there is a violoncello and a bass by

Gasparo, and in this country there are one or two good specimens of these classes, I believe. A number of his instruments, violas, violoncellos, and double basses, as well as two or three "assigned" to him, were exhibited at the Exhibition at South Kensington before mentioned. An authentic ticket of this master runs in large bold letters, "Gasparo da Salò, in Brescia," a *fac simile* of which is given (see Fig. 1).

Javietta Budiani is another Brescian violin maker of whom nothing is known or said, except that he was renowned for his basses, one of which the celebrated artist Dragonetti possessed and prized. He is supposed to have been actively engaged in manufacture about 1580. No violins of his are known to exist. About the same period Matteo Bente worked in Brescia, and his instruments are looked upon with a certain degree of favour by collectors, but very little indeed is known about them further than that they were constructed after the manner of the Brescian school. I have never met with a single instance of anyone claiming to possess, or to have seen or heard of anyone so claiming, a violin by this last maker. Everyone says they are much sought after by connoisseurs, but the search appears to continue fruitless from generation to generation. In fact, the productions of this period of the Brescian school are surrounded by such a dense atmosphere of fraud, fabrication, and duplicity, that it is almost impossible nowadays to say anything about them. Instruments have been broken up and re-made, tickets changed or imitated, and the domain of authentic guarantee so successfully invaded, that he would be a bold man indeed who would venture any decided opinion about them.

Giovani Paolo Maggini, the most distinguished representative of the Brescian manufacture, is said to have been born in Brescia, and is conjectured to have been a pupil of Gasparo da Salò. He made splendid violins, and the possessor of a fine instrument by this maker may count himself to be a happy man. He is reported to have worked from about 1590 to 1640. M. Fetis states that it was through the great violinist De Beriot, who possessed and played upon a Maggini, that attention was directed to this maker. His instruments are generally large in size—but there are also medium and even small ones—of strong and long arching, extending

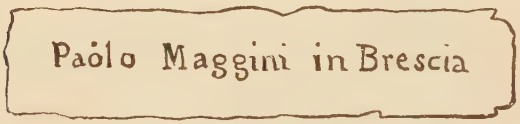


Fig. 2. Ticket of Giovani Paolo Maggini.

nearly to the purfling or inlaying, which is generally double —a characteristic of the Brescian school. The rims or sides are somewhat low; the varnish is a clear yellowish brown, or golden yellow and sometimes amber. The backs of his violins are worked in the direction of the grain, and the sound holes are large and very wide. Some of his tickets are not dated; an authentic one runs thus: "Paolo Maggini in Brescia" (see Fig. 2). I need scarcely say that imitations of this maker have been manufactured in thousands—good, bad, and indifferent —and every external trait of his handiwork, except the amber varnish, has been more or less cleverly repro-

duced. The tone of his violins is grand and grave, bordering upon what some authorities describe as "melancholy." Some of his instruments are ornamented on the back. Two violas and two violins by this master were exhibited at South Kensington in 1872, but genuine instruments by him are far from common, though they cannot, perhaps, be called rare.

Pietro Santo Maggini, also called Santo Maggini, is conjectured to be of the same family as the great Maggini. He worked in Brescia from 1630 to about 1680. Nothing whatever is known of his violins, but his basses are stated by M. Fetis and every writer who has subsequently treated this subject to be celebrated throughout Italy as the best of their kind. Santo Maggini terminates the list of makers allocated to the Brescian school. Although Brescia continued to be a seat of violin manufacture, those subsequently hailing from that town have to be considered under the Cremona school, as they more or less fell away from the Brescian model and adopted that of Cremona.

There was a sort of nondescript maker named Antoine Mariani, of Pesaro, but his instruments were held in such low repute that he is simply catalogued as coeval with Paolo Maggini, working from 1570 until about 1620, and he passes through the various sources of information with the same mark of condemnation registered against his name. His violins are said to be of no value, perhaps chiefly for the reason that nobody appears ever to have seen any of them.

CHAPTER II.

THE CREMONESE SCHOOL AND ITS ITALIAN FOLLOWERS.

THE town of Cremona, now enjoying a celebrity among men which, perhaps—such is the curious constitution of human affairs—all its deplorable misfortunes would not have yielded to it for more than a few generations, is situated on the banks of the Po. It is a very ancient town, the history of its foundation disappearing in the mists of time. Its name is not, I think, unlikely to be of Greek origin, probably from the root κρη or κρημ, a "cliff" or "high rock," and μόνος, "alone" or "lonely." In the early days it suffered terrible desolation at the hands of the Romans, and not less from the barbarity of the Goths, the Lombards, and the Sclavs, the latter having, in the year 630, rased it to the ground. The same fate was meted out to it about 100 years later by Frederic Barbarossa. All these misfortunes did not, however, prevent the Cremonese rebuilding their city, and although rarely enjoying any real tranquillity from the effects of internecine wars and broils, caused by the

continual change of masters to whom it was at various periods subjected, it eventually emerged in a time of comparative peace, when it fell under the dominion of Spain, in whose hands it was when the greatest of those masters of the art of violin making, of whom this chapter treats, lived and worked in it. It was then a fine, large, and populous place, between three and four miles in circumference, blessed with a most salubrious climate, having a fine academy erected by the Emperor Sigismund, which enjoyed the same privileges and immunities as those of Paris and Bologna. Its houses were large, well built, and beautiful to look upon—almost like palaces. It had several fine public gardens, and could boast of having the highest tower in the world. Its great church was most magnificent, had large revenues, and contained the reliques of more than one hundred and sixty saints—an important source of income in those days. It was well watered by the Oglio Canal, the River Adda in the west, and the Po in the south. The territory around it, and, indeed, all the district, was remarkably fertile, producing in abundance corn, wine, fruits, milk, honey, flax, wool, and all other things necessary to existence, so that, on the whole, Cremona was at that time a most desirable place in which to dwell. An old author, writing of Cremona at this time, says, "Two things will render this town for ever famous in history." The first was the abduction of a marshal of France, who was taken at the commencement of the eighteenth century by the Germans; and the second, the bravery of the French garrison, who, in spite of the loss of their captain and the great number of Germans already in possession of the town, made a sally and chased them out of it. Alas! who now remembers

this latter act of heroism, or the former incident of a day, and what is it that has made Cremona famous? Not the bravery of the French soldiers—notable as that was—nor the capture of their commandant; not even the former sufferings of the town itself, chanted by the immortal Virgil, nor yet the fact that that greatest of Latin poets spent some of his early years there—but the patient skill of a few artisans working in its Square of St. Dominic at what was then so humble and unacknowledged an art that its presence entirely escapes the notice of visitors bent on seeing all the sights and recording all the impressions which this enterprising place offered to their senses. Nothing more surely indicates the complete lack of interest in this branch of art-industry than the total absence of any allusion to it by writers and travellers of the time, whose object, it may be presumed, was to note the condition of these places, and the development of their various manufactures. Plenty of allusions there are to architecture, pictures, statuary—not a word about fiddles. And yet there they were, fiddles and fiddle makers, slowly and unostentatiously working their way to the front, and preparing the initial chapters of a new fame which bids fair to outlive, as it has already surpassed, even the memory of Cremona's afflictions.

The founder of the Cremona school was Andreas Amati. The date of his birth has not been ascertained. The church registers of Cremona do not go farther back than the beginning of the sixteenth century, and all researches in other directions have been fruitless. Upon an instrument—a kind of rebec—which at one time was in an important collection formed by a Count Cozio de

Salabue, and was afterwards at Milan, there was a ticket bearing his name, and the date, 1546; and from that circumstance, accepting the instrument and ticket as genuine, the conjecture has been formed that he was born somewhere in the first twenty years of this sixteenth century. The date of his death is also unknown, but it is supposed to have happened about 1580, as, after this year, instruments bearing the name of Amati belong to his sons, Hieronymus and Antonius. From these data the period of activity of Andreas Amati is reckoned to be from 1520 to 1580. His violins were of small and medium size, very strongly arched towards the middle of the instrument, the varnish somewhat thick and of a clear brown or brown-yellow, and it is sometimes transparent. The sound holes are not unlike those of Maggini, ordinary ribs and nicely made corners; but, although he is supposed to have made many violins, time and accident seem to have destroyed great numbers of them, if not all. In the South Kensington Exhibition a violoncello by Andreas, bearing date 1572, was shown, and the only other instruments by this maker recorded as having been seen are a *viola bastarda* in the possession of the Baron Bagge before mentioned, in 1788, and two violins of the collection of twenty-four of various sorts made for Charles IX., of France, which disappeared from the Chapel Royal during the first French Revolution. These two were discovered a few years later by M. Cartier, a violinist, the finish of the workmanship being described as remarkable, and their tone full of charm. The date at which these instruments were seen is very remote, and there appears to be no trace of them now. It is not, however, at all unlikely that many of Andreas Amati's

violins found their way into this country, for, when Nicola Matteis, a celebrated Italian violinist, came here in 1672, he created such a *furore* that, according to Roger North, Attorney General to James II., "the violin is so universally courted, and sought after to be had of the best sort, that some say England hath dispeopled Italy of violins" (North's "Memoires of Music"). This was about a hundred years after the death of Andreas. I find in some old notes of mine a Nicholas Amati, who worked in conjunction with the above Andreas, his brother, as partner from about 1568 till 1580, and subsequently on his own account till 1586. A French writer, L'Abbé Sibire, in a work published in Paris in 1806, mentions this Nicholas, and a further allusion is made to him by another authority quoted by M. Vidal, as being the real chief of the Amati family, and the actual maker, aided by his brother Andreas, of the collection of twenty-four instruments sent to Charles IX. about 1566, and which disappeared as aforesaid. His name, however, does not appear elsewhere, and there is not sufficient unanimity on the point to justify more than this incidental allusion to him. Nothing is known of his violins as distinct from those of Andreas.

Antonius Amati (born at Cremona about 1550, died about 1635), and Hieronymus Amati (also born at Cremona about 1550, died about 1638), are the next two makers of this family. They were sons of Andreas, and it will be observed that the same year is assigned to the birth of each. It will not, of course, be assumed that they were twins, all the dates hitherto given for the births and deaths being merely approximative ones, through lack of any certain information on these points.

There is some confusion as to the subsequent career of these makers, and also even uncertainty regarding the dates of their respective deaths—covering about a century—although those mentioned above have for a long time been accepted as correct. Mr. John Bishop, of Cheltenham, in a note appended to their names in his most excellent translation of Otto's work on the violin, states that the Rev. R. F. Elwin addressed a letter to him in 1848, in which he mentioned two violins which had come under his observation bearing the names of these brothers, and the dates 1648 and 1691 respectively. These dates entirely harmonise with those of other two tickets cited by M. Vidal, and believed by him to be genuine, bearing dates 1687 and 1698. But the last authority also gives another ticket, 1697, having on it the name of Hieronymus alone. Now, these brothers worked together for a long time, and finally separated on the marriage of Hieronymus, so that if *all* the tickets are genuine the latter must have joined his brother again to account for that bearing date 1698. An authentic violin by the brothers Hieronymus and Antonius Amati, described as a distinguished specimen, was, about the year 1809, in the possession of the violinist Libon, and was the object of great admiration on the part of connoisseurs for the beautiful quality of its tone and the exquisite character of its workmanship. This violin bore inside the date 1591. If, therefore, the tickets of the violins previously referred to are genuine—and there seems to be no doubt entertained about the integrity of at least three of them—viz., those two of the brothers united, and bearing 1687 and 1698 respectively, and the one signed by Hieronymus alone,

of 1697, it follows that the period of activity of the two brothers extended over at least one hundred and seven years—a somewhat unusual extension of working life, it must be confessed; and if we, in addition, accept the conjectural date of their birth to be correct, viz., 1550, we must further conclude that Providence afforded to these two celebrated fiddle makers an abnormal span of existence stretching through a flight of 148 years.

This is too startling to be quite true, and we are therefore driven to one of two conclusions, viz., either that there were two pairs of brothers of the same names, having a father named Andreas, and surrounded by the same social circumstances, or that these later tickets are forgeries. It is impossible now thoroughly to clear up this mystery. By the time their violins came into note, and long before it, the stream of fraud had, no doubt, set in. The demand for Italian violins commenced in this country, as I have previously pointed out, just about the date assigned to these later tickets. We can hardly assume that their birth date is very far out, seeing that it is founded on the circumstance that their father's name disappears about 1580, and theirs appears in 1591, and there is no trace whatever, apart from these later tickets, of a Hieronymus and Antonius Amati, other than the sons of that Andreas whose name disappears at the date mentioned; neither is there any trace of another Andreas, who must also have been a violin maker to have his name inscribed on their tickets. The two brothers had a number of pupils, and it is not in the least degree improbable that these tickets were abstracted or fabri-

cated by some of the less scrupulous. The first of the three has been neatly printed with a pen, and runs as follows: "Antonius & Hieronym. Fr. Amati Cremonen. Andræ fil. F. 1687," the last two figures of the date being added in written characters. The second has been either stencilled or printed from a block and runs: "Antonius & Hieronimus Fr. Amati Cremonen. Andræ F. 1698," the two last figures in this one being likewise written. The third is wholly and roughly printed with a quill or metal pen, and the ink immediately blotted up. It runs: "Hieronimus Amati Cremonensis Fecit Anno Salutis, 1697." From the careless form of the letters, the circumstance that the second "i" in Hieronimus is left undotted, and more especially from the fact that the ink of the whole ticket has been immediately blotted, leaving the spaces pale between the hard outlines of the letters, it may be fairly conjectured that this last ticket was written in a hurry, and probably for the purpose of placing it in an instrument already complete. Hurry of this kind was not a characteristic of these brothers Amati, as is evident from the beautiful finish of their work, neither was it a characteristic of Hieronymus when alone. If I am correct in my conjecture, it points to the probable fact that the fabricator of this ticket was aware that those of the brothers were being used or imitated at this period for placing in violins made after their pattern, and that the exigence of some sudden demand for a Hieronymus Amati left him without sufficient time or cunning to allow the ink to dry naturally. It is quite out of the question to believe that the brothers worked together for more than a hundred years, and I, therefore, lean to the opinion that

tickets dating after 1638 for Jerome (Hieronymus), and 1635 for Antonius and Hieronymus united, are either fabrications or are tickets abstracted by some of their pupils, and utilised by them or by others at these later dates. It does not, of course, follow that the violins bearing these tickets are spurious, but the probabilities are strongly against their being genuine. A genuine violin will sell readily enough without a ticket, and a genuine ticket will readily enough sell a spurious violin. I have not the slightest doubt in my own mind that tricks of this sort were played often and early, for the parasites who surround all great arts and all great artists in their remunerated days, and who have nothing to live upon but the fame of the people whose names they abuse, are bound by an instinct of self-preservation to seek out the most successful methods of accomplishing their aims. Perhaps these people did not think they were doing any great harm, their fiddles being very faithful copies, in appearance, of the masters after whom they were called, and it is on record that a greater man than any one of them did not disdain, when in need, to descend to the same practice. In this case, however—to which I shall refer later on—it was as if Rafaelle had forged Da Vinci's name or Angelo that of Del Sarto.

The violins of Antonius Amati were made after the model of his father's—Brescian in type—having a sweet and mellow tone; the first and second strings being the best, the third and fourth weak and dull. Those made by the brothers in association rank very high. The workmanship is of a most finished kind and the wood well chosen, that for the breast being very close in the

grain. They are almost always small, the back being frequently in one piece. The varnish is very like that of Maggini, the purfling exceedingly neat, and the corners short but carefully designed, while the margins just overlap the sides. The sound holes are not unlike those of the earlier Stradivaris. The arching is very perceptibly raised towards the centre of the instrument, and the grooves at the sides are of a marked character. The tone is delicate and clear, but not very strong. The violins made by Hieronymus, after separating from his brother, are generally said to be of flatter model than those of the firm. There were several violins by the brothers, exhibited at South Kensington, all of which, if I remember rightly, dated from before 1638.

Nicolas Amati, the greatest violin maker of this name, was the son of the Hieronymus last mentioned, and, according to Fetis, was born on the 3rd of September, 1596, and died on the 12th of August, 1684. This is the first instance to be met with of exactness in dates, these being taken from the registers of Cremona Cathedral. This writer, from whom, indeed, most other writers derive their information about these early makers, and in many cases without the least acknowledgment, states that Nicolas Amati varied little from the form and proportions adopted by his family, but that he displayed more delicacy in details, and greater perfection in the design of his curves, &c. Ordinary readers might imagine from this that the violins of Nicolas Amati are much the same as those of the rest of the family, and this would be a very misleading supposition. It may be that he refers to very early specimens, for he immediately goes on to speak of one reported to be a marvel in its way, bearing

date 1668, that is, when Nicolas was seventy-two years old, and which, apparently, he did not see. But so far is it from being the case that Nicolas did not much change the model adopted by his family, an enthusiastic connoisseur would almost say that he ultimately completely changed it. He flattened the model, got rid of the hollows, extended the arching of both back and breast considerably towards the rims, and employed a brilliant varnish. I saw, about two years ago, what was reckoned to be the finest Nicolas Amati in the world, and although it was but a transient glimpse I had of it in its passage through London, it answered to the latter description exactly. The *f* holes had about them an

Fig. 3.—Ticket of Nicolas Amati.

artistic severity, if I may use the expression, reminding one of some of the finest Strads., and the varnish was a brilliant golden red. His model is generally large, and the sound holes (see Frontispiece, Nicolas Amati) of beautiful design though somewhat slighter than those of Stradivari. The ribs are moderately high, and the corners full and very artistic. The purfling is usually single, but it has been seen in one case double. These are the characteristics of the finest specimens of Nicolas Amati, a goodly number of which are still in existence, their price running as high as £300. The reader must not, however, imagine that they are to be had for the asking. When a Nicolas Amati of his best period comes

into the market it is very soon known in circles interesting themselves in such matters, and generally has not long to wait for a purchaser if its price be a moderately fair one. This last item, of course, depends entirely on its condition. The one to which I refer above was in perfect preservation, but a violin by the best maker that ever lived may be so destroyed by neglect or violence, patching, lining and spoiling generally, as to be scarcely worth carrying away, so to speak, except as a curiosity. An authentic ticket of Nicolas Amati runs as follows: "Nicolaus Amatus Cremonen. Hieronymi Fil. ac Antonij Nepos Fecit. 1677" (see Fig. 3). A number of violins by Nicolas Amati were exhibited at South Kensington in 1872.

Hieronymus, son of Nicolas, was born on the 26th of February, 1649. He is the last of the name in Cremona. He is stated to have somewhat enlarged the pattern of his father, but made few instruments. Those which he did make were reckoned so inferior as not to call for any special mention—this means inferior to those of the others of his family. One of the last of his violins bore date 1672. Nothing more is known of him. Even the date of his death is not transcribed. The only other son Nicolas had—Giovanni Batista—was born in 1657, became a priest, and died in 1706.

A Joseph Amati (supposed to be related to the Amatis of Cremona) is said to have made violins in Bologna in the beginning of the seventeenth century, and instruments of his are also stated to be in existence, but no further information is obtainable regarding him.

The Amatis are reported to have descended from one of the most ancient and noble families of Cremona, and

researches in the neighbourhood have brought to light a will, in which a certain "Onesta, uxor nobilis viri Amati de Amatis," &c., is a legatee; and other inquiries have resulted in the discovery of a coat of arms; but the fame of this family gains nothing from the nobility of their ancient lineage, resting entirely, as it does, on the noble work of their own hands, performed in the beautiful service of a peaceful art which is one of the most potent forces of civilisation.

That which will, perhaps, more particularly strike the general reader while making himself acquainted with this subject is, that during the later portion of the Amati period, viz., from about 1650, a quite noticeable increase occurs in the number of makers, not only as to immediate pupils, but also as to followers. Hitherto we have had to deal with only a few individuals, chiefly of the same name and almost all in the same town; but, from the above date, quite a crop of names comes down to us of pupils and imitators, located, not only in Cremona and Brescia, but also in a number of other towns in Italy, convincingly indicating that this art-industry of violin making had taken a somewhat sudden and deep root in that country, probably about the end of the sixteenth century, when she had just arrived at a time of comparative peace, or, rather, when her hopes of peace were beginning to assume more solid proportions. Indeed, from about 1559 to 1625, Italy may be said to have enjoyed one of the happiest times she ever had, and the Grand Duke of Tuscany, the Dukes of Urbino, of Ferrara, of Mantua, and the Republic of Venice set themselves to repair the injuries which the long and various revolutions during sixty consecutive years had

caused almost equally everywhere; while the Duke of Savoy, promoting all sorts of industries among his own subjects, became, as it were by accident, a kind of rival of Duke Cosmo of Medici. The temporal state of the Church became quieter. The military system of the country was reformed, and what, perhaps, most conduced to its pacification in rendering assaults and invasions from without more difficult and less frequent, new and strong fortifications were erected about the same time in a number of towns in Piedmont, Savoy, and elsewhere. With all these aids to security and tranquillity, Italy enjoyed more than half-a-century of prosperous repose, and, although the rivalry between the houses of Savoy and Medici gave an immense impetus to art of all kinds —the higher forms making gigantic strides — and Emanuel Filiberto almost equally with Duke Cosmo became a patron of learning and the encourager of art, the rapid development of that of violin making towards the end of the sixteenth century, on through the seventeenth, and part of the eighteenth, is, I think, mainly, if not entirely, due to the abnormal increase in churches, conventual establishments, and palaces, which was initiated towards the end of the sixteenth century; for about that time the celebrated architects, Palladio and Scamozzi, flourished, and a vast number of churches and palaces were erected by them or from their designs in all parts of Italy. Hosts of new religious orders were instituted, drawing into their ranks great numbers of the people, which, indeed, is considered by some native writers on the period to be one of the chief explanations of the slow increase of population noticeable during that time. The musical portions of the religious services

became a matter of the first importance, and, if not synchronically, yet duly contemporaneous with this sudden inflation in the number of clerical and lay establishments, we find that quite exceptional augmentation of the number of violin makers already referred to.

One of the earliest of these Amati pupils was Giofredo Cappa, who was born in Cremona in 1590. He is said to have established himself about 1640 in the town of Saluzzo, in Piedmont, where he formed what is termed the school of Saluzzo, and which does not appear to have any existence to speak of, except upon paper. It is also stated that he subsequently migrated to Turin, and that he was working there as far down as 1712. He certainly had time to form many pupils, for these dates yield him an age of 122 years. The figures are given by a high authority, with due gravity and without any remark. Perhaps there is some error in the date of his birth, or some confusion of his name with that of another Cappa of a later date. He is said, by M. Fetis, to have been a pupil of Hieronymus and Antonius Amati, and by others to have been trained by the great Nicolas Amati; but M. Vidal, the authority who is in part responsible for the above dates, says he was only a contemporary of Nicolas. However, if these discrepancies may be ultimately reconciled, Giofredo Cappa appears to have made good instruments — violoncellos and violins. The last-named authority, who saw several, describes them as not being particularly carefully or cleverly made, the arching too strong, the sound holes too wide and badly designed, the wood not very well chosen, &c. On the other hand, this maker is favourably spoken of by

earlier writers, and altogether there is quite as much uncertainty about the quality of his work as there is about the period of his actual existence.

Acevo and Sapino are names given in the first place by Fetis, and after him by everybody else, in precisely the same terms, as those of two of the good pupils formed by Cappa in this school of Saluzzo. M. Fetis even goes so far as to describe their work as being much esteemed, although not quite equal to that of the Amatis, and mentions having seen one instrument dated 1693, claiming to have come from the hands of the first of these makers. Nothing more, however, is known or conjectured about their names except that *acevo* may a corruption of *acero,* which in Italian means "maple," and that *sapino* may be an Italianised form of *sapin,* which in French means "pine." Maple and pine being the woods chiefly used in the manufacture of the violin, it is quite possible that the distinguished pupils of Cappa had no other existence than in these forms. If ever they lived in the flesh, the first named is supposed to have been born at Saluzzo about 1630, and to have worked there from 1650 to 1695, and the second to have worked at the same place from 1650 to 1680.

I have an old note of a Guiseppe Cappa at Saluzzo about the end of the seventeenth century, but it is simply a name. It may, however, account for the startling re-appearance of this surname in 1712 at Turin, before alluded to.

An old author mentions a Guiliani as an immediate pupil of Nicolas Amati, and says he worked about 1660, but does not say where. I can find no trace of him or his work except the statement that he made very

fine copies of his master. There was a Franceso Juliano at Rome about the end of the seventeenth century. Whether these are the same persons or not it is now impossible to tell.

Paolo Albani, at Cremona and Palermo, was another pupil of Amati. The period of his activity ranges from 1650 to 1670, according to some authorities, and, according to others, as far on as 1720. Another of the same name, Matteo Albani, is assigned to Botzen about 1660, where he is said to have carried the art from Cremona, and to have become the master of the famous Jacob Stainer, who will be mentioned later on. Others deny this statement, but as the dispute is carried on mainly by means of assertions, which are not easily either proved or disproved, and as no very authentic knowledge of his individual instruments appears now to exist, it is hardly worth while to do more than mention his name. Abele, however, states that he was a follower or imitator of Stainer, that he was born in Botzen in 1621, and cites a violin of his make bearing a ticket as follows: "Mathias Albanus, fecit in Tyrol, Bolsani, 1654." It was very highly arched and had reddish-brown varnish, was unequal in tone, the two lower strings being nasal in quality, the second strong and round, and the first powerful and brilliant, but dry. He adds that this Albani died in Botzen in 1673. He had a son, also named Matthias, born at Botzen about 1650, who, after learning his trade with his father, went to Cremona and worked there, making instruments reported to be almost equal to those of the Amatis. Two of them bore respectively the dates 1702 and 1709. Another Michel Albani, somewhat later, was established in Greece. The violins

of these Albanis are said to be servile copies of Nicolas Amati without possessing any of his good qualities. Matteo Albani is, indeed, the only one of the name whose instruments ever acquired any sort of sterling reputation, and Otto refers to them as being so like those of Joseph Guarnerius and Nicolas Amati as to render it extremely difficult to indicate their differences.

Nella Raphael, or, as he is also called, Della Raphael, is allocated to Brescia about the end of the seventeenth and the beginning of the eighteenth centuries. His instruments are described by an old author as being somewhat voluminous in sound, with carved heads and the sides filled with inscriptions of various kinds. They are of no importance as musical instruments.

Domenico Pasta and Gaetano Pasta are two makers who worked in Brescia from about 1705 to 1730. Their work was in imitation of the Amatis, but nothing more is known of them.

Dominicelli is another maker of the Amati school. All that is known of him is that he worked in Ferrara from 1695 to 1715.

Another Ferrarese maker of this school was Allesandro Mezadri, dated 1690 to 1720. A ticket of his runs, "Allesandro Mezadri Fece in Ferrara, anno 1713." His instruments, however, although set down by Fetis as after the Amati type, are reported by those who have seen them to be copies of Stradivari. There was a Francesco Mezadri in Milan, 1700 to 1720, a small viola by him being cited as bearing a ticket, "Franciscus Mezadri Milano, anno 1712." It is described as of very pretty workmanship, having pale roseate yellow varnish, and a back made of poplar.

Paolo Grancino, a pupil of Nicolas Amati, lived at Milan in the second half of the seventeenth century. He made a great number of violins, which are said to be dated from 1670 to 1690. They are of large model, ordinary wood, dry varnish, sound holes large and wide, common ribs, negligent purfling, and carelessly finished corners. The arching is flattish, and the scrolls very coarse. His son, Giovanni Grancino, worked in the same place from 1695 to about 1715. A ticket of his runs, "Giovan Grancino in contrada larga di Milano al segno della corona, 16—." Similar in kind is the work of Giovanni Baptista Grancino, son of the preceding, who worked in Milan from about 1710 to 1750; and Francisco Grancino, a second son of the same, worked in partnership with Baptista at the same time. One of their tickets runs as follows: "Gio. e Francesco fratelli de Grancini. In contrada larga di Milano." All the members of this family made after the Amati model, and are not held in particularly high repute. Theirs are good violins of their kind, however, and by no means to be despised when better cannot be had.

"Joannes Florenus Guidantus, Fecit Bononiæ, anno 1724," is a ticket of a maker of the Amati school, whom Fetis is supposed to have indicated by the name of "Florenus Florentus," who worked, he says, in Bologna from 1685 to 1715, but no further information about him is obtainable.

Sanctus Seraphin (Santo Serafino), another follower of Nicolas, worked at Venice from 1730 to 1745. His work is reckoned of the second order, but that is in itself good praise. His wood is always well chosen, the ribs being frequently beautifully figured. The sound

holes are somewhat like those of Nicolas Amati, while the purfling is excellent. The varnish is brilliant, but dry. Many of his violins are branded near the button of the tail-piece. A violoncello, one of the finest known specimens of this maker, was shown at South Kensington in 1872.

Giam-Battista Rugeri was born at Cremona, and was a pupil of Nicolas Amati. He appears to have begun working at Cremona on his own account about the year 1660, as some of his instruments hailing from that town bear this date, and the words "Il per" added to his name. He subsequently went to Brescia, where he worked from about 1670 to the beginning of the following century. In his tickets, dated from the latter town, he drops "Il per" and substitutes "Bonus," an authentic one running as follows: "Io: Bap. Rogerius Bon: Nicolai Amati de Cremona alumnus Brixiæ fecit, Anno Domini 1671." His instruments are of first-class quality and are much sought after nowadays. They are of large form, thick in the wood, and the varnish of a deep yellowish-brown. The outline of his model is nearer that of Stradivari than Amati, although the sound holes resemble those of the latter. The ribs are rather high, but the corners and purfling excellent. If a ticket of this maker, given by an anonymous writer, is genuine, it would appear that he also worked at Mantua. It runs, "Gio. Batta Ruggeri fecit in Mantua 16—," but I do not think it has ever been corroborated. Pietro Giacomo Rugeri, son of the preceding, was born in Brescia, about 1675. He worked there from about 1700 to 1725. His violins are of the same type as those of his father, and almost as good.

Francesco Rugeri is supposed to have been a brother of the first of this name. He was also a pupil of Nicolas Amati, and worked at Cremona up to the end of the seventeenth century. In his tickets he dropped the *i* of his surname, and they are all as follows: "Francesco Ruger, detto il Per Cremona." Then follows date. Vincenzo Rugeri was of the same family, and worked at Cremona from about 1700 to 1730. He also has the same style of ticket, viz., "Vincenzo Ruger detto il per in Cremona, 1714." Not much is known of his violins, but there are a number of violas and basses of his characterised by first-class workmanship. Indeed, the work of the whole family has been highly prized for a long time, and theirs is one of the names largely employed to affix to spurious instruments.

Besides these Italian pupils and imitators of Amati, there were a number of German makers of first-class ability, who turned out marvellously good copies of this model, and who will be referred to farther on. Those already mentioned are the best known of the second-rate order.

Andreas Guarnerius, the first of this celebrated name, had little or no part in helping to make it famous. His is chiefly a lustre reflected from that of his later and greater kinsman. He was born in Cremona, some say about 1625, others about 1630, and others, more vaguely still, about the first half of the seventeenth century. He was a pupil of Nicolas Amati, and is said to have worked on his own account from about 1650 to 1696. There is a difference of opinion on this point also, as there is regarding the character of his work. Living and working when violin making was approaching the zenith of

its perfection, he did not greatly distinguish himself. An early critic says that he is far from sustaining worthily that honour which attaches to his name, his careless work indicating little intelligence, and placing him in the lowest rank of Cremonese masters. All his instruments, this severe French judge goes on to say, are, without exception, constructed in the most imperfect manner, bad in the wood, and of a most unfortunate form. This is hardly just. Some of his instruments show very good workmanship, and a violoncello of his in Prague is said to display not only exquisite beauty in wood and varnish, but a rare quality and fullness of

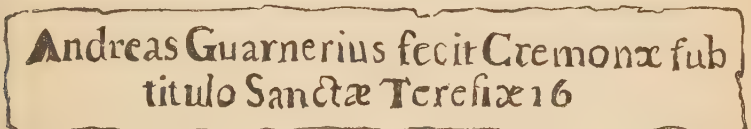


FIG. 4.—TICKET OF ANDREAS GUARNERIUS.

tone. His work is generally very much like that of his master, but takes rank in the second order. The model is not particularly fine. The ribs are often low and the corners and purfling common, while the back frequently is rough and almost shows the marks of the working. The *f* holes are narrow and weak, though pretty, the lower turn having a long semi-circular sweep almost one half greater than that of the upper turn (see illustration in Frontispiece, Andreas Guarnerius). These are also, like those of Nicolas Amati, inclined slightly away from the parallel direction of the earlier makes. His varnish is sometimes reddish and sometimes yellow, and his

tickets run "Andreas Guarnerius Cremonæ sub titulo sanctæ Teresiæ" "Andreas Guarnerius fecit Cremonæ sub titulo sanctæ Teresiæ" "Sub disciplina Andreæ Guarnerij, in eius officina sub titulos. Teresæ Cremonæ." (See Fig. 4.)

Joseph Guarnerius, called by connoisseurs "Joseph, son of Andrew," to distinguish him from his more celebrated cousin, is supposed to have worked in Cremona from 1690 to about 1730. His violins are much more highly appreciated than those of his father, and almost all the best of them had tickets of his great relative put inside after the fame of the latter had spread. This fraudulent custom of changing his tickets commenced about the beginning of the present century, when the great Joseph's instruments suddenly rose in the estimation of the *virtuosi*. Some say he first imitated Stradivari, but afterwards his own cousin. His instruments are more elegant in form than those of his father. The pattern is small, and bears, of course, a striking general resemblance to that of Nicolas Amati, the *f* holes having in the lower turn a long sweep similar to that of his father. They are also more inclined towards the middle of the instrument. His wood is well chosen, the ribs of a good height, and the finish of the purfling and corners clever. The colour of his varnish is a brilliant red, and one of his tickets reads, "Joseph Guarnerius, filius Andræ fecit Cremonæ, sub Titulo St. Theresiæ."

Pietro Guarnerius, second son of Andrew, worked at Cremona and at Mantua from about 1690 to 1725. His work is not characterised by any degree of excellence. It is careless in appearance, inelegant in form, and very

flat, having the borders strongly projecting. The tone is full enough, but his instruments are not very highly esteemed. The varnish which he employed was a dark brown. He is said to have died in Mantua, but at what date is not known. He made a large number of instruments at the latter place, which are, curiously enough, described as being too highly arched, though still distinguished by the defective and incomplete workmanship of his Cremona days. He appears to have left off the flat model of his earlier work with no greater success. His tickets run, "Petrus Guarnerius, Cremonensis, fecit Mantuæ, sub tit. Sanctæ Teresiæ." Another, in manuscript, reads, "Revisto e corretto da me Pietro Guarneri Cremonese in Mantoua, 1697."

A second Peter Guarnerius, son of the last-mentioned Joseph, and grandson of Andrew, worked at Cremona and Venice from about 1730 to 1755. He is also said to have been at the former town from 1725 to 1740, and to have then gone to Venice, where he laboured until about 1760. His work is praised by some, and by others disparaged in consequence of its want of completeness. It resembles that of his father, who taught him, and it is generally highly esteemed when it is believed to be recognised.

It was said at one time that there was a Catherine Guarnerius who worked with her brothers and displayed a very decided taste for violin making; but no authentic information about her has come down to the present day, and she is no longer thought to have had anything to do with the art. There was a Catherine Stradivari, a daughter of the great violin maker of that name, and it is possible that, in the confusion and

uncertainty which crept into the early records of fiddle makers, some change of the family names may have taken place. Catherine Stradivari, however, never occupied herself with violin making. She died, unmarried, in 1748.

The great Joseph Antonius Guarnerius, called "del Jesu" from the circumstance of a cross and the letters "I.H.S." being found in almost all his tickets (see Fig. 5), was born in Cremona, on the 8th June, 1683, and baptised on the 11th of the same month in the church of San Donato, a sort of chapel-of-ease—as we should perhaps call it—of the cathedral of Cremona.

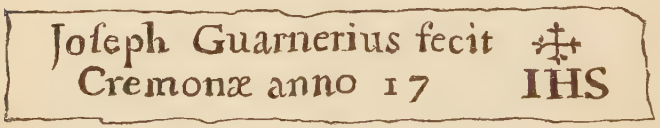


Fig. 5. Ticket of Joseph (Antonius) Guarnerius ("del Jesu").

He was the son of John Baptist Guarneri and Angela Maria Locadella. His father was a son of Andrew Guarnerius, but was not a violin maker — at least, no violins bearing his name have been found. His relationship to Andrew has been ascertained from the fact that some of the great artist's tickets contain the words "Andreæ nepos." It was for a long time an accepted conclusion that Joseph del Jesu was a pupil of the still greater Antonio Stradivari, but a more intimate acquaintance with his early violins has somewhat unsettled that opinion. Like those belonging to a similar period of Stradivari himself, Joseph's early works, displaying few marks of what is called origi-

nality, are, more or less, reproductions of the form and style handed down by Nicolas Amati to ancestors of the Guarneri family; but it is not of much importance to decide who taught him, since his celebrity as a maker rests almost entirely on the excellence of instruments produced during what have been termed his second and third epochs, when he followed the best style of Stradivari. M. Fetis, whose description has been repeated by all other writers, says that the violins of the second period are of small pattern, of a happily-designed contour, the arching slightly elevated and falling off towards the purfling in a softly graceful curve. He finds one fault with them, viz., the thicknesses in the centre of the back, which are rather strong, an obvious defect, and hurtful to the elasticity and freedom of vibration. In the third epoch of his career, Joseph Guarnerius, he says, offers a variety in his style still more surprising. His instruments become of larger form, are made of most excellent wood, and are of the best possible arrangement, so far as concerns their archings and thicknesses. They have a beautiful varnish, as remarkable for its delicacy and elasticity as for its tint. These violins are quite equal to the finest productions of Stradivari. The last epoch is described as being characterised by a complete falling away. The wood becomes poor, the work and the varnish also. It has been said that this sudden collapse was due to circumstances the reverse of creditable to Joseph del Jesu's personal character, but which are, fortunately for him, not very well authenticated. They are as follows:

Carlo Bergonzi's grandson, who was eighty years of age when he died, in 1838, in Cremona—Fetis says 1738,

SYDENHAM BRANCH LIBRARY

but that must be a typographical error—reported, it is to be presumed to Vuillaume, or somebody else who was the latter's informant, that Joseph Guarnerius lived a very irregular life, that he was idle, negligent, fond of wine and pleasure, and that his wife, a Tyrolese, was very unhappy with him, although she had often helped him in his work—another vague hint of a lady violin maker. Bergonzi added that Guarnerius had been shut up for several years in prison for some cause then unknown, and that he died in 1745. Other traditions have it that while in prison the gaoler's daughter procured for him wood and some miserable tools, with which, she assisting him, he made those violins of his last period which in this country are called "prison violins," and in France "violons de la servante." It is also said that she bought the varnish, sometimes from one fiddle-maker and sometimes from another, and that she took out the finished instruments and hawked them about, selling them for what she could get, in order to procure for Guarnerius money wherewith to buy some prison comforts. The reader will observe, doubtless, that this story is sufficiently minute in those details which help to account for the bad quality of these latest fiddles, and that it is extremely vague in every other respect. It has, however, been accepted and commented upon as not improbable. This Bergonzi was not a contemporary of Joseph del Jesu, but his father must have been, and it is, of course, just possible that the story is true. It must, however, have been an offence of some importance that consigned Guarnerius to prison for several years, and one would think that some record of a crime of such magnitude as to merit so severe a punish-

ment might be found in the municipal or other official archives of Cremona. On the other hand, the splendidly-finished works which del Jesu turned out for many years directly contradict the notion that he was constitutionally an idle, negligent, and dissipated man, and it is a great misfortune that his fair fame should have been clouded by a story which is based upon no more reliable foundation than rumour. Had it not been for the great inferiority of the prison fiddles, this rumour might possibly never have gained such extended currency. It is not by any means beyond the bounds of belief that the talk originated through jealousy. Besides, the inferiority of these latest instruments is not in any sense really corroborative testimony, for it is said that Stradivari himself fell away in his later days, and that his hand seemed to lose its cunning to such a degree that some of his instruments are hardly to be recognised as coming from such a master.

One of the finest and most renowned instruments by Joseph del Jesu is that which Paganini called his "canon," and which he bequeathed to Genoa, where it lies silent and useless so far as regards its wonderful natural powers; but, if I am not mistaken, it speaks in a voice of thunder against those who, I trust, may prove to have been the calumniators of the man who made it. This great violin is itself the most significant commentary on the story of Guarnerius' imprisonment, his idle and dissipated habits, &c., and the falling off in the quality of his work. It appears to have escaped the notice of all writers, so far as I am aware; and if, in bringing it before those interested in these matters, I shall help in the slightest degree to remove the

stain upon this artist's name, I shall be very glad. Bergonzi says that Joseph del Jesu died in 1745, after having been several years in prison. All writers repeat these words, and account for the inferiority of the later instruments in accepting the whole story as probably true. Now, Paganini's violin is said to be one of the finest known. He himself never found any to surpass it, and it remained his favourite instrument to the day of his death. Fetis says, "Parmi les meilleurs violons de ce grand maître on peut placer en première ligne celui dont Paganini jouait habituellement dans ses concerts, et qu'il a légué à la ville de Gênes." Well, the date of that fiddle is 1743! Joseph del Jesu must have risen like a phœnix from his own ashes to have fabricated such a masterpiece less than two years before his death, and it is to be hoped that further researches will entirely sweep away all traces of an ugly story—and the prison fiddles along with it—reinstating this great artist in that position which the many splendid works of his brain and hand entitle him to occupy. The date of this fine instrument is the only useful thing which has been drawn from it since the death of Paganini, and some wealthy amateur might endeavour to persuade the Fathers of the city of Genoa to accept in exchange for the liberation of this fiddle a foundation, or Paganini scholarship of some kind, much more likely to be useful to them than the possession of a dumb masterpiece; for, had it circulated, like other great instruments, among musical coteries, and its date become generally known, the story of the "prison fiddles" could never have acquired any degree of credence. They might have been accounted for in some other way, but

certainly not in that. Although it has been easy to verify this date, it may not be so easy to search the records of del Jesu's native town. Cremona has before now shown itself to be a place from which it is difficult to get information, even on matters of great national importance, as witness the angry correspondence between the Italian historian Muratori and the keeper of its records at the very time (1722) when this great fiddle-maker lived: "Si voi siete conservatore di cotesta città solamente per conservarne sepolte quelle storie vecchie che potrebbero far onore alla patria vostra, &c., io vi sosterrò con carta, penna e calamaio che voi siete un cattivo conservatore." Perhaps in the present day they would be more amenable to reason on behalf of one of her humble but most useful sons, whose reputation has possibly been blasted by careless, if not malevolent talk. It cannot be a novel saying, even to those who do not profess to draw their maxims from Holy Writ, that "the tongue is an unruly member, and is set on fire of hell."

Whether investigators are or are not successful in this direction, that irrational and paradoxical bequest will remain an unanswerable protest against the small cohort of prison fiddles and the large army of barefaced imitations which seem to derive a sort of glory from their imperfections. I cannot refrain from saying that to continue to adhere to the terms of that bequest is a decidedly false reverence towards the testator, who must have been either at a moment of weakness when he made it or actuated by motives the reverse of artistic. It was this same great violin which Paganini took one day in 1836 to Vuillaume, in Paris, in order to get it repaired.

When the latter, on examining it, told Paganini that it would have to be opened, as the injury was an internal one, the great Genoese artist insisted on the operation being performed in his own house, and in his own presence. Next day the French maker called with his various appliances, and the violin was delivered to him by Paganini, who began to tremble, and retired to the extremity of the room, where he sat down, and seizing one of his own long legs with both hands, pressed his knee against his chin and sat watching the operator in great nervous excitement. The performance began with Vuillaume taking up one of his tools and applying it to the sides of the instrument. A very delicate operation is required to remove the belly of a violin. It is accomplished by a series of pressures, which produce a corresponding series of most heartrending cracks. This kind of violin tone was so different to anything that his beloved Joseph had ever yielded that, on the first crack sounding, Paganini started on his chair as if he had been stabbed. The work went on, the great violinist appeared to suffer the most acute agony, and, when at last the instrument was opened, it was found absolutely necessary to let it remain with Vuillaume for some time. As soon as the latter got the fiddle home, he set about making an exact copy, and in the meantime returned Paganini's own violin properly repaired. Shortly after, he called on the Genoese and inquired for the celebrated Joseph. Paganini said it was "all right," and made him a very handsome present, worth from fifteen to eighteen thousand francs. Vuillaume, either before this present or after it—for it is not distinctly stated—called and showed to Paganini his copy. The master was amazed, and remained for a

moment somewhat thoughtful. He then tried it, and asked Vuillaume to sell it to him, and the bargain was concluded for 500 francs. This copy Paganini, at his death, left to his pupil Sivori, who played on it ever after. Such is the authentic story.

The great violins of Joseph Guarnerius are graceful in the extreme, and, when they have been permitted to remain entire, there are some which it would be hardly possible to distinguish from those of Antonio Stradivari, were it not for some striking peculiarities which reveal themselves to the eyes of a connoisseur more readily, perhaps, than to those of an ordinary observer. For example, the *f* holes (see Frontispiece, Joseph del Jesu) are sensibly longer, and have the upper turn suddenly swept downward from the apex of the ascending outer curve, giving this portion somewhat the appearance of a miniature Gothic arch, with the point where the two limbs of the arch would meet softened off and rounded. The inner curves, also, of this upper turn keep faithfully together at the same distance, until one sweeps finally round in a beautiful circle to meet the inner limb of this little Gothic arch, which gracefully follows the square-cut corner, filling up the space. Neither is the width of these *f* holes maintained the same at any two places between the upper and lower turns, in consequence of their inner lines curving slightly inward towards the centre, and then back again towards their normal direction, while the outer lines maintain a clean descending sweep. The middle boughts of Joseph del Jesu are also peculiar, their elliptical form being more obtuse than those of Stradivari, the lower curves especially seeming

to die away, so to speak, in the effort to get to the corners, which are not so prominent nor so much brought round as those of the great Antonius. Some of Joseph's scrolls are also quite remarkable for the magnificent curve of the volute, reminding one of the majestic pose of those tightly-reined horses' heads in which John Flaxman used to delight in his illustrations of the works of Homer and Æschylus. There is a power in their design and execution which appears to me lacking in those of Stradivari. Indeed, the artistic sense of del Jesu seems to have altogether a bolder and more masculine turn than that of his great rival. All these features make the grand specimens of Joseph very graceful, and where the tone is equal in quality to that of Stradivari it may not appear so surprising that some eyes are better pleased with a Guarnerius than a Strad. At South Kensington a magnificent example of this maker was exhibited in 1872. It was called "Le Violon du Diable," from an opera of that name in which it had been played upon with wonderful effect by an artist named Saint Leon. It was purchased in Italy in 1820 by a M. Rossel de Minet, and, at his death, passed into the hands of dealers. It was then bought by M. Saint Leon, above mentioned, and was, at the period of its exhibition, the property of a Madame Fleury, who lent it to the Council through the instrumentality of the late M. Vuillaume. The date of this violin was 1734. One or two other examples of del Jesu were exhibited at the same time, and there are some splendid specimens of his work in this country. The name on the ticket of this master is, like so many others, Latinised. It is, in Italian, *Giuseppe Antonio Guarneri.* He did not use the second Christian name,

and his tickets are found as represented on page 50. The letters "I.H.S.," under the reduplicated cross, are accepted as the initials of "*Jesus Hominum Salvator*," and Freemasons will be familiar with the advocacy which traces them to the altars of Bacchus as an inscription of the Greek letters, *Iota*, *Eta*, and *Sigma*, and also to the phrase, "*In hoc signo vinces*," at sight of which, in the heavens, Constantine was said to have become a Christian, the name "*Jesu*" having been indicated by its initial letters in Greek, and so on.

Antonio Stradivari, the greatest known violin maker that ever lived, was born, it is assumed, in Cremona, in 1644. This date is not derived from any entry in Cremonese registers, no trace of his birth having been found in these, so far as they have yet been searched. It is conjectured that the registers in which his name may have appeared have been, at some time, carried away or destroyed, when some of the churches in Cremona were suppressed. The circumstance which fixes the date is the following: Among the papers of a Signor Carlo Carli, a banker of Milan, there was found an inventory of the instruments which belonged to Count Cozio di Salabue. In this inventory a violin was mentioned bearing a ticket in the handwriting of Stradivari, in which his name, his age, and the date of the violin were given. His age then was ninety-two years, and the date of the violin was 1736. Although it is not said that the violin or the ticket was seen, it is to be presumed that the handwriting was compared with other specimens of his in existence, and the date of his birth then fixed accordingly, as given above. The name Stradivari has been found in the records of Cremona as

far back as 1213, some say 1127, in honourable connection with the history of that town, but it has not been found possible to trace, with any degree of accuracy, the precise relation of the subject of these lines to those supposed ancestors. Nothing whatever is known of his early history until he appears in the registers as having married his first wife—Francesca Ferraboschi—on the 4th of July, 1667, when—accepting the above ticket as correct—he would be twenty-three years of age.

His first works are said to bear the name of Nicolas Amati, whose pupil he was, but in 1670 he begins to sign instruments with his own name. From that date until about 1690 he continued to work apparently on the same lines, producing, it is said, however, very few instruments, and it has been the custom to believe that during those twenty years he employed himself chiefly in making experiments and researches, instead of merely increasing his commercial connection, and this circumstance leads one to suppose that, to enable him to accomplish this object, he must have possessed some independent means, or have acquired them through his marriage. The lady had been a widow for three years, and had one child by her former husband, Giovanni Giacomo Capra, when she was wedded to Stradivari in 1667, and there were six children born to them between the last date and 1698, when she died. One of these children died in infancy, but the lady's daugher by her first marriage was adopted by Stradivari, thus making in all a household of eight to provide for; and besides, the great violin maker bought, on the 3rd June, 1680, for a very considerable sum of money in those days, the house in the square of Saint Domenic, in which he worked, so

that it is by no means a fanciful conjecture to suppose that he was in very comfortable circumstances, if not even wealthy, at that date, and that he had ample means to enable him to devote himself to those scientific studies which his after works prove he carried into practice.

Prior to the death of his first wife in 1698, a marked transition had taken place in the character of his work, diverging, in some degree, from that of his master, Nicolas Amati, in being somewhat narrower; and about 1700, when he was fifty-six years old, he attained that perfection which distinguishes his finest instruments during the next twenty-five years of his life. One or two writers, quoting almost the very words of Fetis, have stated that the siege of Cremona, in 1702, caused the only troubled year in Stradivari's career. That it caused him any trouble at all is in the highest degree improbable. The terrible sound of the words has been, perhaps, the chief inducement to some writers to carry forward Fetis' conjecture without due examination. The actual facts of the case are as follow: During the war of the Spanish Succession the French Marshal Villeroi, after his defeat at Chiari by Prince Eugene in September, 1701, retired to Cremona, where he took up his winter quarters. Prince Eugene kept moving about in the neighbourhood, unknown to the French garrison, and, towards the end of January, 1702, he placed himself in communication with a curé there, under whose house a large aqueduct passed. During the small hours, one cold morning in the same month, this enterprising general, aided, it is said, by what is called the treachery of the curé, sent some of his soldiers disguised through this gigantic drain, and they opened one of the gates of

the town, letting Eugene enter with a few more troops; these advanced and captured the French guard and the Marshal Villeroi, who was suddenly awakened out of a peaceful slumber. They then, as quietly, took possession of the town hall, and would, probably, have succeeded in making good their seizure of the city had not one of those unexpected incidents which no human prudence can foresee upset all Eugene's plans and lost for him the entire fruits which he might have anticipated from the success of his enterprise. It was now about four o'clock in the morning, and neither the garrison nor the townspeople had made the slightest movement, being all, doubtless, sound asleep. The day drawing near, it was found that the Count de Merci, who had seized the gate of the Po, was unable to follow up his success in consequence of two Irish regiments, which had been kept up all night waiting to be drilled by an officer who had not appeared, discovering the assailants and attacking them vigorously. The noise began to spread, and the French garrison came out to the assistance of the Irish, and ultimately drove the enemy off, while Prince Eugene, when he came to learn this news, and saw the townspeople gradually waking up, made a very orderly retreat through the gate by which he entered. Such is the story of the celebrated so-called siege of Cremona, which was no siege at all. It all happened before breakfast, and, indeed, before the majority of the citizens of Cremona were out of their beds; yet one distinguished writer, and others not particularly distinguished, speak of it in terms which would lead those unacquainted with the facts to suppose that the year 1702 was for Stradivari one of exceptional trouble. The "siege" certainly was the

shortest and most harmless military trial which Cremona ever had, and I think it could profitably be left out of future biographies of this distinguished fiddle-maker, being a distorted historical fact, imported into the memoir of a man whose domestic or artistic career it does not illustrate in any one point.

Some time before this memorable "siege," viz., on the 24th August, 1699, and fifteen months after his first wife's death, Stradivari was married again in the church of San Donato, the second bride being Antonia Zambelli, he being then fifty-five. His first wife was his senior by four years, and this second one his junior by twenty. By his second marriage he had five children, making eleven with the first family. Of this large number he buried six, as well as their mothers, prior to his own decease, the last wedded spouse having died nine months before his own eyes were sealed. He thus had his full share of grief, but notwithstanding his great affliction, he does not appear to have turned aside during his long life from the steady pursuit of his profession. He is supposed to have died on 17th or 18th Dec., 1737, as he was buried on the 19th of that month, according to an extract from the registers of Cremona Cathedral. He had prepared a tomb for himself and family in 1729; neither he nor they, however, were laid in it, but in a vault belonging to a Signor Francesco Vitani, in a chapel of the Rosary, in the parish of St. Matthew.

The foregoing are all the particulars of the life of Stradivari which have, so far as I know, come down to us. One solitary personal reminiscence of him is given by Fetis, on the authority of a violinist named Polledro, who reported that his master knew Stradivari and loved

to speak of him, describing him as tall and thin, and habitually wearing on his head a white woollen cap in winter, and in summer one of cotton. When he worked, he wore over his clothes a white leather apron, and, as he was always working, his costume never varied. Polledro further said that Stradivari had acquired, by means of his labour and economy, more than a competency, for the townspeople used to say, "Rich as Stradivari." These are the words of Polledro, as reported by Fetis, but I think it is not improbable that a portion of his wealth was derived from his first marriage, or from some source independent of his labour, for he was rich early, and at a time when he apparently did not produce many fiddles—viz., when he bought the house in 1680, thirteen years after his first marriage.

Giam-Batista Polledro, who furnished the above sketch, was born in Piedmont in 1781, and was one of the most remarkable violinists in Italy. After visiting Russia, where he remained five years, he became chapel master in Dresden in 1814, and continued there until 1824, when the King of Sardinia called him to Turin to superintend the Royal music there. Polledro died in Turin in 1853. His master, or at least his model, was Pugnani, and as the latter was born in 1727, he would only be ten years old when Stradivari died, so that if Polledro refers to him as the master who had known the great Cremonese maker, his recollection of him must have been a very youthful one. Besides, it is unlikely that Pugnani, who was born in Turin, could have been out of that town at so early an age. He was a pupil of Giambatista Somis, who was chapel master to the King of Sardinia, and a contemporary of Stradivari; but Somis

died in Turin in 1763, eighteen years before Polledro was born. The description of the Cremonese may have come from Somis through Pugnani to Polledro, but, however that may be, Polledro's portrait, fanciful or not, is the only one which we possess. The house which Stradivari bought remained in the family until 1777, and was then sold to some brothers called Ancina. In 1801 it became the property of a Signor Rocco Bono, in 1853 it was purchased by a Giuseppe Vigani, and in 1862 by a Gaetano d'Orleans, a cloth merchant. From 1786 to 1862 it bore the number 1239, the custom in Cremona apparently then being to number all the houses from one upwards, and not in separate streets. From 1862 to 1870 the place was call the Square of Saint Dominic, but since the last date its name has been changed, and the house is now Number 1, Piazza Roma.

Antonio Stradivari had by his first wife six children—Francesco, born 6th Feb., 1670, died six days afterwards; another Francesco, born 1st Feb., 1671, and died 11th May, 1743; Allessandro, born 25th May, 1677, died 26th Jan., 1732; Omobono, born 14th Nov., 1679, died 8th July, 1742; Giulia, born 23rd Dec., 1667, died 7th Aug., 1707; Cattarina, born 18th Feb., 1674, died 3rd Aug., 1748. By his second wife he had five children—Giovanni Battista Giuseppe, born 6th Nov., 1701, and died in the following year; Giovanni Battista Martino, born 11th Nov., 1703, died 1st Nov., 1727; Giuseppe, born 27th Oct., 1704, died 29th Nov., 1781; Paolo, born 26th Jan., 1708, died 19th Oct., 1776; Francesca, born 19th Sep., 1700, died 12th Feb., 1720. Of this large family only two (who will be referred to in due course) followed the profession of their father. Other two, Allessandro

and Giuseppe, entered the Church. Paolo became a merchant. The profession of the remaining son, who nearly attained majority, is not known; and of the girls, only Giulia was married, the other two dying spinsters. Until quite recently Stradivari had only one wife and three children assigned to him. These details are taken from a small brochure on the Cremonese makers by Paolo Lombardini. Everything considered to be in the least degree connected with this famous name has been, at various times, carefully noted; but it is only within the last few years that the major part of these particulars has been authenticated; and the chief merit of collecting them is to be ascribed to Lombardini.

Readers cannot be too frequently cautioned to remember that violins by this and the other great masters are extremely rare. This term, when applied to fiddles, has a much more limited signification than it possesses when referring to other objects, such as coins, shells, fossils, &c. A general notion of the rarity implied may be formed when it is remembered that Otto, in a career of between forty and fifty years, during which time his fame as a repairer may be said to have extended throughout the whole of Germany and even beyond its limits, had under his hands only about thirty instruments of five Cremonese makers—viz., three members of the Amati family, Joseph del Jesu, and Stradivari, an average of six violins for each name. Another celebrated connoisseur states that for every hundred specimens claiming to come from the hand of Stradivari it would be safe to reject ninety-nine as spurious. Although since this opinion was expressed a good many examples of Stradivari have come to light, there is

little or no exaggeration in it even now, for the most excessive estimate of the number turned out by him during his long life does not place it beyond between 600 and 700 Those violins, originally bought at a price ranging up to £3 16s., had been "knocked about" all over Italy and elsewhere, in the villages and towns, at dances and reunions, for about 150 years before their merits attracted much attention from the virtuosi, as it was not until about the beginning of this century that the great search for his instruments began, and, with the exception of those in a few cabinets of collectors on the Continent, the great majority of them would be subjected to all the rough usage incident to a time when the violin held only an ordinary position as a musical instrument. To the collectors of those days we are, of course, much indebted; but now that the fiddle has attained its majority, modern collectors can hardly claim the merit of rendering a similarly important service.

It was an illiterate Italian, named Luigi Tarisio, who, about 1827, began that system of fiddle hunting which has continued with more or less eagerness down to the present day, when the sources of his supply are almost entirely exhausted. Indeed, there are not many civilised countries in the world which contain fewer specimens of these makers than does Italy at the present moment. Almost all the large cabinet collections which formerly existed there have been broken up, and some of them—such as the Castel-Barco collection—were transferred bodily to London, and sold off at very moderate prices. America also is creeping up, and France has long held a prominent position in the scale. The great hunt is over, and the fiddles all securely "placed." The

total number of genuine Stradivari violins known to be in existence at present in the various countries of Europe and in America does not, I think, exceed 200.

Tarisio, who possessed the most accurate acquaintance with these violins, used to scour the Italian villages and make an annual journey to Paris with numbers of scrolls, backs, bellies, and other parts of the violin, for he used to take them to pieces to avoid the heavy customs duties they levied on these things, and dispose of them to French and other buyers. This speculation he continued until he died, in October, 1854. He left a magnificent collection of valuable instruments, and when the news of his decease came to the ears of the indefatigable Vuillaume, the latter packed up and departed for the farm where Tarisio's heirs lived, introduced himself, and desired to know where the special objects of his search were. They replied, "At Milan, but we have six violins here," and pointed out in a corner six cases piled one upon another. Vuillaume had them brought out into the middle of the apartment and set himself to examine their contents. The first he opened contained a splendid Stradivari; the second a Joseph del Jesu; the third a Carlo Bergonzi, in exquisite preservation; the following two had each a Gio. Bap. Guadagnini almost intact; and the last contained a magnificent unplayed violin, by Stradivari, which had remained for sixty years carefully preserved in the collection of Count Cozio di Salabue until it was bought by Tarisio in 1824. The latter had often referred to this instrument in his various visits to the French capital, but would never show it, being confident of getting a splendid price whenever he might choose to offer it for sale. Vuillaume came to

terms with those concerned, and departed at once for Milan, in which town was a small hotel where Tarisio used to stay. In a little room here he found, piled up in the greatest confusion, 244 violins, violas, and violoncellos, all being "old masters," and, after examining them, he agreed with the heirs of Tarisio, and purchased the 250 for a sum of £3166. This Tarisio, who could neither read nor write, had applied all his faculties to the study of old violins, and died worth about £12,000, which, with the produce of the 250 instruments above referred to, was the net result of his thirty years' traffic. The details regarding these violins of Tarisio were published about six years ago, with the sanction of the late M. Vuillaume. The reader can readily estimate the handsome profit derived by the latter from this transaction, when he realises that the new Stradivari above referred to, and which, I believe, is at present in the possession of M. Alard, would probably itself bring nearly the sum paid for the entire collection, were its owner willing to part with it at all. I shall have occasion to refer to this violin again.

The early violins of Stradivari are, from their general resemblance to those of Nicolas Amati, called "Amati-Strads;" but about the end of the seventeenth century, when Stradivari was between fifty and sixty years of age, those ameliorations of the general form which ultimately became fixed in what is called his "grand period" are visible. He appears, as already said, to have devoted a number of years to the gradual perfection of his model, which resulted in the more permanent adoption of the pattern characterising all his work from that time down to about 1725. These violins are

distinguished by a gradual, graceful, and harmonious arching, carried almost to the purfling, the greatest perpendicular height of the arch at the centre of the instrument being about half-an-inch from the level of the rims, whereas in the Amati school it is about one inch. The purfling is broader than that of Nicolas Amati, and the varnish, where it has been preserved, is of a brilliant tint. Of the fine specimens of this period mentioned by former writers as being on the Continent, some are now owned in this country, The celebrated violin, for example, formerly held by the violinist, A. G. M. Artot, who died in 1845, and which Fetis and later writers refer to as in the possession of the Count Cessol at Nice, has been recently acquired by an amateur of taste in Edinburgh. Its owner, Mr. Croall, informs me that it is still in perfect preservation, without a flaw, and describes its tone as being the greatest and grandest he has ever heard. The varnish is dark red, and the date 1716. This instrument has been coveted by more than one of the most distinguished performers of our day. The same gentleman has another perfect example of Stradivari, of date 1702—the year of the so-called "siege"—having, as its owner says, a most fascinating and powerful tone. This amateur is also the happy possessor of a very fine Maggini, and of a Hieronymus and Antonius Amati. His is a rich collection—at least, in quality—but there are many splendid specimens of Stradivari in this country. Out of about a dozen instruments from his hand, as shown at South Kensington in 1872, six dated from the "grand period." Two of this number came, however, from France, and will be referred to presently. A celebrated "siege" instrument, *i.e.*,

dated 1702, was, a good many years ago, in the possession of Messrs. Schott Bros., in Brussels. It was bought in 1790 by Giovanni Gagliano from the family of Stradivari, and was then unvarnished. In 1820 this violin was seen by Paganini, and adjudged by him to have been made by the hands of Stradivari, a decision which almost implies that some doubt as to its identity had by that time crept into its annals. A celebrated connoisseur, Prince Youssoupow, bought it in Naples in 1854. In 1855 one of the best Viennese makers finished it, without injuring in any way the purity and quality of its tone, this result being attested by the violinists, De Beriot, Vieuxtemps, Haumann, Mayseder, Helmesberger, and other distinguished artists in Germany, Belgium, and Italy. It was afterwards in the palace of the above Prince at St. Petersburgh, and, if it is the instrument now possessed by Mr. Croall, quite an interesting history attaches to it, and it may claim to have as authentic a record as one may reasonably expect in the matter of a fiddle. It was known at that time as "The King of Instruments." There used to be in Russia some fine examples of this master, but I dare say most of those which were to be bought have come recently to this country, or have gone to America or France, and, as I have said before, the great fiddle hunt is well nigh over.

Perhaps the most renowned examples of Stradivari in existence are the two shown by Vuillaume at the 1872 Exhibition. They are named respectively "The Maid" and "The Messiah," the latter being a name which, one would think, an ordinary sense of decency would have sheltered from such trivial misuse, and which could only

have been appropriated in a moment of shallow or affected enthusiasm. "The Maid," so called because of its perfect state of preservation, was brought to Paris in 1840, and was bought from a dealer by a M. Leray Banquier, and, at his death, became the property of M. Glandaz, who owned it at the time it was exhibited. Its date is 1709. It is a most complete instrument, the lines of its contour being, if anything, sweeter and simpler than those of "The Messiah." The upper corners of the middle boughts are square, coming almost straight out from the top curve of the ellipse, while the deflection of the curves of the lower corners is much more obtuse. The *f* holes are very beautiful, having all that tender grace so characteristic of Stradivari's work. The outline of the portion of this violin, where it leaves the lower corners of the boughts, begins with a sudden indentation rather than a curve, which as suddenly recovers, then swells out and sweeps round the end of the tail piece, not unlike the same features in the Joseph Guarnerius, already described, and called "Le Violon du Diable." The scroll of this violin also resembles that of the same Joseph in being strong and heroic in its treatment. "The Messiah" is a unique instrument. As already stated, it was one of the six discovered by Vuillaume at Tarisio's farm, in 1855. The description given of it in the catalogue, and which in great part was taken verbatim from that published by Fetis twenty-six years ago, is as follows: "This instrument has hardly been played. It was bought about 1760 by Count Cozio di Salabue, a distinguished amateur, who always respected and preserved it until his death. His heirs sold it to Luigi Tarisio, a

connoisseur and fiddle fanatic, who kept it without letting anyone see it until 1854. At the time of his death it was committed to his heirs, and carefully concealed at the Ferme de la Croix, beside the village of Fontanette, near Navarre, in Italy. It was there that its present owner (the late M. Vuillaume) went in search of it in the month of January, 1855. The wood of which it is made is remarkable for the richness of its curl. Perfection of workmanship, beauty of varnish, nothing is wanting. It is a violin which looks as if it had just left the hands of the master; briefly, it is the only instrument of Stradivari which has come down to us in a condition of perfect preservation. Well, this monument of ancient violin manufacture, this instrument which has not sounded under the bow during more than the century and a half which has elapsed since the date of its manufacture, gives a striking denial to that opinion according to which the tone cannot be produced free and pure except after long use, for here, in a new (unused) instrument, all qualities are found united—strength, mellowness, roundness, delicacy, free vibration, noble, incisive, and distinguished tone." It certainly is a marvel of its kind. The scroll is very graceful, differing somewhat in character from that of "The Maid." All its curves and outlines are extremely beautiful, and the *f* holes of the most perfect form and inclination. Its date is 1716. The entire instrument, like all Stradivari's best work, gives one a sort of indication of the character of the man. One thinks of firmness, precision, as well as of a great deal of delicacy and tenderness, as constituents of his nature.

This last trait is curiously corroborated, I think, in another way. Of his large family by his two wives, two little boys, the first in each set, died in mere infancy, one in six days and the other in eight months. In each case the child immediately following, born in the same month as his predecessor, is named after his deceased brother. Although a period of thirty years separates the two cases, the lost infants being of different mothers, Stradivari perpetuates the memory of his little dead ones by giving their names to those who followed. It is an indication to my mind of a permanent strain of tenderness in his character which some of the qualities of his work fully bear out. Readers who may be disposed to think that I have here sought too much of the poetry of human life in dry names and dates will strive hard, I hope, to get a sight of a fine Stradivari before they credit me with a spurious enthusiasm which I would be among the first to condemn. The late Herr Ernst had a very fine Stradivari ; I saw it about seven or eight years ago. It was a beautiful specimen, and in excellent preservation. If I recall it rightly, it had a reddish, golden brown varnish, and I have a recollection of the tone being somewhat difficult to bring out, which was most probably entirely the fault of the player who tried it. I remember also suggesting to its then owner that, as all great performers ought to have great instruments, he should offer it for sale to Madame Neruda, which he shortly afterwards informed me he had done, and I believe it is still in the possession of that distinguished artist. Herr Joachim also has a grand instrument by this master. Indeed, I think our country is richer in Stradivaris than any other in Europe, although, so far as

preservation is concerned, France, with the two above referred to, no doubt carries off the palm.

The later violins of Stradivari are not held in high esteem by those who seek after better things. It is not that there is so much difference in the model or general pattern, but that there appears to be a falling off in the execution and finish, as if the master had still been able to design or instruct, but was incapacitated by some cause from carrying out, with the certainty of former days, the practical portion of his task. It is said that after his death a number of unfinished instruments remaining in the workshop were sent out by his successors with his name affixed to them, but the productions of the twelve years subsequent to 1725 share more or less in this sort of condemnation; and it is curious to note how unanimous are all writers on the point. As a literary statement, it appears to have originated with Fetis, who made it, either as a result of his own observations, or as an opinion conveyed to him by Vuillaume, who was the chief source of his information in these matters. In this regard one would like to know what has become of that violin in the collection of Count Cozio di Salabue, made one year before Stradivari's death, and containing the ticket affirming his age. If it was bought by Tarisio, as is not unlikely, it would probably be placed by him, who knew so well the value of these violins, in hands capable of appreciating an instrument which, apart from any other merit it may have possessed, was important as indicating the age of a man of whom so little was then known, and regarding whom every scrap of information was eagerly sought. It would set at rest the various conjectures as to this

decadence in the quality of his work which appear to have arisen about the time Fetis wrote, and to have been propagated from mouth to mouth ever since. It is indeed curious that previous writers—at least, such as I am acquainted with—do not appear to have seen any violins of Stradivari dating after 1725. It is, however, only fair to state that, prior to the researches of Lombardini, the date of Stradivari's death was supposed to have been much earlier than it really was, and this circumstance may have thrown discredit on any instrument claiming to have been made later. The truth as regards the violin above referred to would really appear to be that it was never seen at all by any of those who first called attention to it, and, as far as I know, its possessor has not yet been traced. Perhaps the instrument itself is no longer in existence, although the conclusions now drawn from it harmonise with all the other known facts of Stradivari's life. The theories about these inferior instruments of Stradivari have a striking resemblance to those regarding the "prison Josephs." Only one instrument dating after 1725 was exhibited at South Kensington; it was a specimen of the "grand pattern," and appears to have been highly enough appreciated, as it was bought from Signor Piatti for £200, a very fair price for it in the days of its transfer. The most regrettable result of these conjectures is that they have a tendency to widen the area available for fraud, so long as so much importance is attached to a mere name, apart from the intrinsic qualities of the fiddles which bear them, and it is reasonable to hope that further knowledge of the subject will tend to detach from these specimens of Stradivari's deca-

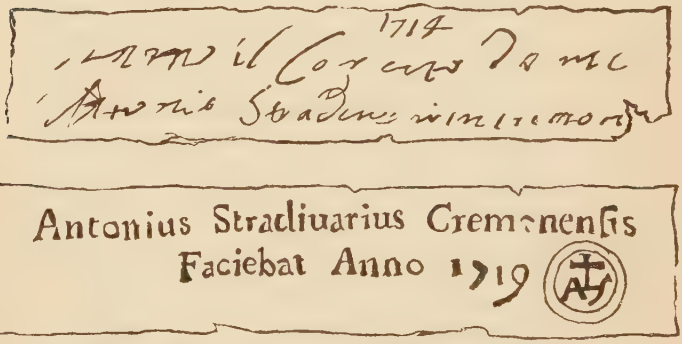
dence some of the interest which at present surrounds them.

Of this great maker the two sons who followed their father's profession were Francesco and Omobono. They both worked with their father until his death, and during that period their tickets bear the inscription "sub disciplina Antonii Stradivari." After their father's decease each worked on his own account; and one ticket of the former runs, "Franciscus Stradivarius Cremonensis Filius Antonii faciebat anno 1742;" and one of the latter, "Omobonus Stradiuarius figlij Antonij Cremone, fecit anno 1740 $_{a}^{T}{}_{c}^{s.}$" Fetis says that Francesco made good violins from 1725 to 1740, bearing his own name, and that his brother Omobono chiefly occupied himself in repairing, &c; but, as will be seen from the dates of these tickets, the former continued to make till 1742 and the latter down to 1740. Their instruments are mixed up with those ascribed to their father's last period, and it must be a nearly impossible task to bring order out of such confusion, unless by rejecting altogether these latest period violins. The brothers both died unmarried at the dates already given, and that is all that is known about them.

With the death of Antonio Stradivari the fame of Cremona as a seat of violin manufacture began to decline, and, when the dealers of the Tarisio days found that none of the great man's successors could wear his mantle, they probably set about arranging the next best thing which they could think of—viz., to forge his name. The plan was as old as Jezebel's, and might be again successful, yet miss the dreadful penalty that befell her by the wall of Jezreel—"So they wrote letters in Stradivari's

name, and sealed them with his seal;" and I do not think it would be exceeding the mark to say that the number of good instruments bearing his tickets at the present day is greater by many times than father and sons united ever made.

Figs. 6 and 7 show facsimiles of one manuscript and one printed ticket. The dimensions and inclination of



FIGS. 6 and 7. TICKETS OF ANTONIO STRADIVARI.

this maker's sound holes are illustrated in the Frontispiece (Antonio Stradivari).

Among the Italian pupils and imitators of Antonio Stradivari, there was one, Allessandro Gagliano, to whose name a somewhat romantic story has been attached. It is said that he was the son of a marquis of the same name, and that he was obliged to leave Naples in order to withdraw himself from the reach of the police, by whom he was "wanted" for some murderous attack upon another man, who was about to marry a lady to whom he was engaged. He concealed himself in

a thick forest, near a place called Marighanetto Borgo, and there amused himself by fabricating, out of the trunks of trees which he found at hand, instruments somewhat resembling the violin in shape; and, discovering in this manner that he possessed a certain ability in the work, he practised it diligently, and when his tragic story no longer occupied the minds of his fellow citizens, and he returned in a few years to Naples, he founded there a violin-making business, which was continued through one or two generations. It is also said that he learnt what art he possessed at Cremona, under Antonio Stradivari. However that may be, he certainly founded a distinguished family of fiddle makers—distinguished, that is, in the second or third degree—and himself turned out some very fine instruments. His violoncellos are alluded to by competent authorities as being quite remarkable. He was a very clever and careful workman, and had established himself in Naples about 1695. The varnish on his instruments is generally of a greyish-yellow, but it varies, sometimes being a good red brown. The wood is of fine quality, and the proportions good. The ribs are of ordinary height, and the purfling and the corners very carefully done. He left a son called Gennaro Gagliano, who worked at Naples from about 1720 to 1750, and by whom there is said to be at the present moment in Paris a violoncello whose excellence would at once place him in the front rank of makers, could those who have seen it only make up their minds to believe that it really comes from his hands.

The story is so curious that it is worth transcribing. This violoncello bears a ticket of Antonio Stradivari

and the date 1732, and is described as one of the most magnificent examples of Italian manufacture that has come down to us. In points of model, construction, tone, and preservation, it merits so to be classified. Connoisseurs are unanimous in recognising in it another than Stradivari's hand, because the arching is much more pronounced both in back and belly than is characteristic of that great master. The rims are lower, the *f* holes differently designed, the varnish itself —of a warm reddish-brown—is a little darker and heavier-looking than that usually employed by Stradivari. The workmanship inside and outside is a model of perfection. The present owner, a M. Bonnet, in Paris, ascribes it to Gennaro Gagliano, on the faith of the following account, which has accompanied it to the few hands through which it has passed since it left the workshop. It was bought from Gennaro Gagliano himself, about 1740, by an Italian amateur (name not given), who sold it in 1765 to M. Champsor, a well-known violoncellist in Marseilles, who died in that town in 1826. It passed then into the hands of an amateur, and, at the death of the latter, it was bought by its present proprietor, M. Bonnet. The authority who reports this violoncello says that he feels able to affirm that no one ever came across an instrument signed by Gennaro Gagliano himself that even approached the perfection of the above specimen, and there he leaves the matter; but I think there is something more to be said. The instrument is there, and to accept it as the work of Stradivari would prove fatal to the theory of that great maker's decadence, which it has hitherto been the custom to receive as true, for this perfect instrument was

made only five years before his death. To accept it as the work of Gennaro Gagliano would be a still greater absurdity; that would indeed be straining at a gnat and swallowing a camel. I confess I do not see why it should not be attributed to the maker whose name it bears. We know, or believe, that Stradivari sometimes yielded to the caprices or whims of his customers, and varied his model to meet some expressed wish of theirs; and just about that time, as I shall have an opportunity of showing, experiments began to be made in the varnish, which resulted ultimately in an entire change in its character. What is there unreasonable in supposing that Stradivari (who had, during the greater part of his life, been a pioneer in his art) again sought a new departure? All his career was a growth. The differences noticeable in this instrument are—the arching increased, the rims lowered, and the *f* holes differently designed. These last are exactly the points which would be varied if Stradivari thought of reverting, or had been requested to revert, to something like his own early model. If, as we may well believe, he had a scientific acquaintance with the principles of his art, and wished to raise and deepen his model, the lowering of the rims and altering of the sound holes are precisely the points to which, I think, he would turn his attention, in order to maintain the mass of air required to produce the most satisfactory tone. However that may be, though Gennaro Gagliano has been credited with the manufacture, there is nothing to show in support of such a claim. There was a Nicolas Gagliano at Naples in 1777, as was shown by a violin, with ornamental purfling, exhibited at South Kensington. Ferdinand

Gagliano, a son of this Nicolas, lived at Naples at the end of the eighteenth century. These two last of the name made comparatively poor instruments. Two or three other Gaglianos are mentioned by earlier writers, but there does not appear to be any other authentic trace of their existence.

C. G. Testore is another imitator of Stradivari, who flourished in Milan from 1690 to 1715. He and his two sons, C. A. and P. A. Testore, were likewise in Milan, both from about 1720 to 1745. They also imitated Stradivari, and Guarnerius as well. I have seen a Testore, so called, do duty in a window for a couple of months, and disappear suddenly, only to re-appear in another establishment as an admittedly not very satisfactory example of Stradivari's "latest period." It is an ignoble fate, and may, perhaps, be best compared to that of a tailor's block, which one day represents a respectable church dignitary, and the next wears the sumptuary glories of an admiral of the fleet. C. G. Testore's wood is generally well chosen. His varnish is brownish and dry.

A. M. Gavani is mentioned as at Bologna from 1685 to 1715, but nothing more is known of him. F. G. Gobetti worked at Venice, and has made violins of a good tone. They are of large model, well selected wood, and have nice red, but dry, varnish. The sound holes are after the style of G. B. Rugeri, and the purfling like that of Serafino, but not so well done. The corners and ribs are common. A ticket of his is dated 1715.

A fine maker was Domenico Montagnana, who worked at Cremona and Venice from 1700 to 1740. He displayed great ability, but he did not leave many violins.

He was a pupil of Stradivari. He is also said to have been at Mantua, but his best instruments date from Venice. They are large, of good wood, and with golden brown or red brown varnish. Sound holes well designed, arching slightly higher than that of Stradivari; ribs fine and beautifully figured, and purfling good. The scrolls are excellent. The majority of his violoncellos, for which he is chiefly distinguished, have been cut down, being too large, but when they are in good condition they sell at high prices. They are of magnificent workmanship.

Lorenzo Guadagnini is the first of another family of makers. He was also a pupil of Stradivari, and established himself at Piacenza from 1700 to 1743. His wood is of fine quality. The varnish red, but dry, and powdery. The arching and ribs are ordinary, but the instruments are of good proportions. Corners and purfling heavy. His son, G. B. Guadagnini, dwelt in Piacenza, Milan, and Turin. This maker's instruments have not what is called amber varnish, but it is of fine quality, and not unlike N. Amati's. Wood finest quality. Amati sound holes. Ribs ordinary and rather high, but corners exquisite, and purfling very careful. Joseph Guadagnini, son of the latter, was at Pavia, and made a great number of instruments up to the end of the eighteenth century. The instruments of the Guadagninis are of the second order, but Lorenzo and G. B. have made violins which are highly prized.

Spiritus Sursano, at Coni, from 1714 to 1720, was a maker of whom little is known, but his work is not in repute. Schmidt, of Cassel, was a German imitator of Stradivari. He is reported by Otto to have made fine instruments, but they were never much thought of,

although, in the latest edition of Otto's work, further flattering reference is made to them, and a minute description of their peculiarities given. They are covered with spirit varnish; Schmidt was in Cassel in 1817.

Carlo Bergonzi, who was the best pupil that Stradivari trained, worked in Cremona from about 1720 to 1747 or 1750. He is a great favourite with amateurs, and may be said to complete the quartet of Cremonese makers. Nicolas Amati, Antonio Stradivari, Joseph Guarnerius, and Carlo Bergonzi, all lived, one may say, in the embrace of an ordinary generation, for the first died in 1684, and the last laid down his tools somewhere about sixty years afterwards. Carlo Bergonzi's violins are not quite so plentiful as one would suppose from the frequency with which his name appears. I do not think there are fifty genuine instruments by him known to be in existence. In 1746 he occupied Stradivari's house and shop, and had his own son with him. It is said he died in 1747. The business was then removed from that memorable spot and carried on somewhere else by this son. Carlo's violins are, as I said, scarce. One could find more violoncellos than violins by this maker. The finest violin by Bergonzi that I have ever seen, and which came to this country about three years ago, has a somewhat amusing history. It was discovered in a religious establishment of some sort in Italy by a friend of mine. He had been in Cremona, and was informed by one of the present generation of Stradivaris that they knew of only one instrument in the neighbourhood which could claim to come from the hands of their great namesake. It was a joint-stock concern, and in the

possession of some relatives of the family. Off went my violin-hunter in quest of the treasure, and, after wandering about a little, he discovered it in the shape of this Bergonzi, much to his disgust, no doubt, for he left it there at the time, although it was afterwards brought over here. When I saw it, it was dismantled, and I had no opportunity of hearing its tone. Almost all Bergonzi's violoncellos have been cut down, as they were made too large. His varnish is reddish brown, and has sometimes the appearance of having been laid on thick, and to have cracked and become scurfy. This is another indication of the change in the direction

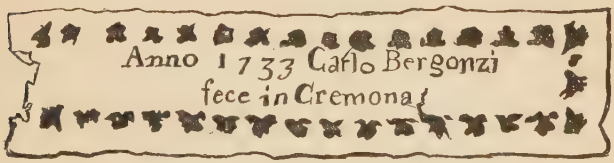


FIG. 8. TICKET OF CARLO BERGONZI.

to which I have already referred, such appearance not being, I think, so much due to the thickness of the varnish as to the employment of different methods in its manufacture. His wood is generally fine. The arching fairly well pronounced. His ribs are almost always richly figured, but the corners are a little heavy, and the purfling of an ordinary character.

Fig. 8 shows a facsimile of a printed ticket of Carlo Bergonzi. The dimensions and inclination of his sound holes are shown in the Frontispiece—Carlo Bergonzi.

M. A. Bergonzi, son of above, worked in Cremona till about 1758. His instruments are poor. N. Bergonzi, son of the latter, was at the same place till about 1765, and his brother Zosimo worked almost at the same time. Their productions are the worst of the family. C. F. Landolfi is another maker of the same school, who worked at Milan from about 1735 to 1775. His violins, which are covered with a thick varnish, have found some favour in the eyes of connoisseurs. Some reckon him to be a pupil of Guarnerius, from a similarity in the models, but there does not appear to be any good ground for this supposition. His sound holes are not very correct. He is likewise called a pupil of Stradivari.

There was a Gregorio Montade at Cremona about 1735, whose instruments were at one time fairly appreciated, but I do not know anything about him. Lorenzo Storioni was the last of the Cremonese makers of any merit. His instruments, however, have not much value. He was born in Cremona in 1751. He was working in the Via di Coltellai, near the square of St. Domenic, down to 1790. If, as is said, he began to work in 1760, he began early, as he would then be nine years old. His varnish is very dry, and clearly indicates the change of process and materials which was then adopted. F. Milani is said to have been a scrupulous imitator of Stradivari, and to have been taught by Lorenzo Guadagnini. His date is given as 1742, but I do not know of anyone who ever saw any of his instruments.

Another maker, Thomas Balestrieri, is said to have made good violins at Mantua, about 1757, and a P. Balestrieri, at Cremona, about the same period.

They both claim to have been pupils of Stradivari. Camilus di Camila is another claimant, at Mantua, to the same honour, 1715 to 1739. There are others, about the same period, of second and third-rate order, whose names can only appear in a general list, as they have no particular claim to special mention.

In the Cremonese and other tickets, the Latin name of the town terminates in various ways which it may be useful to indicate. One of these is *Cremone,* which is, probably, the ablative ending given to some Greek names imported into the Latin language, and used, when added to the name of a person, to signify his native place; it therefore means "of Cremona." *Cremonæ* is another form, and may be either the regular genitive of feminine nouns ending in *a*, and mean "of Cremona," or it may be the dative of the same declension, which is used to indicate the place where anything happens, and then it signifies "at Cremona." A third form is *Cremona,* the ablative of the same declension preceded and governed by the preposition *in*, and signifying "in Cremona." A fourth form is *Cremonensis,* a Latin adjective synonymous with "Cremonese." *Cremonen* is a fifth form, and is, probably, a contraction of *Cremonensis.*

CHAPTER III.

GERMAN MAKERS.

AMONG all the human arts and industries—and they are many—which came into the purview of that eminent little citizen and melancholy philosopher of Weissnichtwo, while discoursing on the properties of clothes, that of musical-instrument making finds no place; but, for all that, Germany can claim a very early familiarity with instruments of the violin kind, and, recently, some learned and enthusiastic German writers have extended the scope of that claim to a more remote period than is accorded even to Italy. The contest is not unlike that which was waged between the same countries for the honour of having originated the art of engraving from metal plates. No sooner had one nation succeeded in producing an impression a year or two earlier in date than that of any then known to exist, than another unearthed some fragment of antiquity of still remoter origin, until, ultimately, the course of battle was carried on like some of the bids at the Hamilton sale, the intervals of priority becoming smaller and

smaller, and eventually a single year posing as a very important factor in the struggle. At present, the warriors in this department of art appear to be taking breath, but the fiddle fight is proceeding, the last shot having been fired by Germany. The Teutonic bolt is, however, entirely composed of philological conjectures as to the origin of names, and the end is, perhaps, not yet.

It will, therefore, be as well to give a detailed account of the arguments adduced by German writers in support of the claims of their countrymen to be the originators of the Italian school of violin making, which culminated with Stradivari. These arguments were put in their most forcible form by Dr. Edward Schebek, and were embodied in an article which appeared in the *Vienna Press* in 1872. This article was reprinted in the *Gazzetta di Venetzia* in 1873, and it is from the columns of the latter paper I have taken the leading points of the Doctor's pleadings. He begins with a sentence from which readers will doubtless conclude that he is an enthusiast of the deepest dye: "In Prince Lobkovitz's castle at Eisenberg, which towers in superb grandeur over a precipice of the Erzgebirge, a solemn ceremony took place in the last days of October, 1872, which was well calculated to stir the emotions of all lovers of the violin." The instruments of the old chapel which, until then, had been preserved in the deserted theatre of the castle, and of which the greater portion had been collected in the time of Prince Joseph Francis Maximilian—the patron of Beethoven—were removed in order to be deposited among other treasures of art and literature in the castle of Raudnits. Dr. Schebek was

invited to be present at this ceremony, and to indicate such of the instruments as were eventually to be chosen to take their places in the Cremonese section of the Vienna Exhibition. Among the best were a rare example of a double bass by Jacob Stainer, a violoncello by Andrew Guarnerius, violins by Gasparo da Salò, the Amatis, Grancino, Techler, Stainer and Albani. Besides those registered in the inventory, they unearthed, from an odd corner, three very old lutes which had not, perhaps, been thought worthy of repair or restoration, as they had completely fallen into disuse as musical instruments. These three lutes suggested to the Doctor the following observations: "It has for some time been noted that the Germans took a glorious part in the construction of violins in Italy. The Rugers, Francesco and Vincenzo, both with the surname 'del per,' from 1650 until about 1700, Gio. Batt. Ruger, called 'il bon,' towards the end of the seventeenth and beginning of the eighteenth century (according to Fetis), and other three of this name, form, after the Amatis, Guarnerius, and Stradivari, one of the most renowned families of such artists. Like these, equally of German origin, is David Techler, who lived in Rome from 1684 to about 1730, Hans Mann in Naples, and also, probably, Matthew, Anthony, and Francis Gofriller in Venice. The manufacture of lutes in Italy, by German artists, is considerably more remote than that of the construction of violins, and the lutes found in Eisenberg are really products of German masters who worked in Italy. Two of these bore the inscription, in large Gothic letters, 'Laux Maler,' the rest could not be deciphered in consequence of damage which the tickets had sus-

tained. This Lucas Maler, according to the South Kensington Catalogue, compiled by the learned Carl Engel, was a German who lived in Bologna in 1415, and is called by the same distinguished authority the Amati of lutes. The third of these three lutes diplays, in similar characters, the name of 'Marx Unverdorben a Venetia.' He also, therefore, is a German, although the above catalogue does not mention this. The workmanship of this lute is not less fine, nor less elegant, and according to all appearances, not later than that of the other two. Having regard to the affinity of the two industries, it certainly is not hazarding too much to attribute to the Germans at least as great merit in the manufacture of violins—which then began to appear—as they had already gained in the construction of lutes. To this conclusion it may be opposed that the violin was not developed from lutes, but from the oriental rebec, which arived in Europe, probably, with the ancient Indo-Germanic immigration." This objection, the Doctor says, is true, but it does not prove that the manufacture of violas and violins was not the work of the lute makers. The two instruments have so much in common that their construction by the same hands is not at all unlikely. In reality, the Italian makers did not add to their names that of their special trade, and it is a well-known fact that many of the most renowned of them, such as Gasparo da Salò and Stradivari, and, of even earlier date, Dardelli and Duiffoprugcar, made lutes and other instruments besides those played with a bow. There was, indeed, an instrument—the bow lyre—which may have served as the connecting link between the two. In Germany the manufacture of lutes and violins

formed a single profession, and even yet the violin makers there call themselves makers of "violins and lutes," although the latter instruments have long ago fallen out of use. In France there is no other designation for violin makers than that of "luthiers," whose etymology must be sought in the Arabic language. The most ancient makers of violins hitherto known are Kerlino, Dardelli, and Duiffoprugcar. The German name Kerl or Kerle, borne by others well-known in the musical world, really appears to have been Italianised to Kerlino. Kerls are found in Upper Bavaria, and possibly also in the Tyrol, whence they probably migrated to Brescia and other towns of Italy. The most ancient known viola may, therefore, fairly be ascribed to a German. Dr. Schebek then refers to the violin by Duiffoprugcar, which was in the possession of Professor Meertz, of the Brussels Conservatoire, and which Fetis described as of date 1539, and he says that the latter errs in supposing it to be the only known violin by that maker. He adds:

"In my report on the orchestral instruments in the Paris Exhibition of 1855, I have already called attention to the violin which adorned the collection of Prince Youssopow in St. Petersburg. According to the description of its previous possessor, M. Stusciady, of Pesth, this violin, instead of a volute or scroll, had a man's head, the ribs were adorned with inscriptions, &c., and the chest with pictures, and it had double purfling or inlaying, after the manner of Maggini. Afterwards, there was discovered at Bologna another well-made violin by Duiffoprugcar, with the date 1514, in the possession of Professor Francalucci, and it is

reasonable to suppose that others exist elsewhere. Thus, Gasparo da Salò and Andreas Amati, the reputed founders of the violin manufacture in Italy, had precursors in that art by a period of half-a-century, and they were of German origin."

Dr. Schebek then sums up in the following terms:

"The most ancient and most renowned manufacturers of lutes in Italy were Germans. This industry is of close affinity to that of violin-making, and is often not distinguished from it. The first known maker of violas was of German origin, and equally so was the first violin maker. From such premisses is not one forced to conclude that the foundation of the so much vaunted Italian violin manufacture was laid by Germans?" After the Doctor's departure from Eisenberg a fourth lute was discovered, bearing the following ticket: "Magno Duiffoprukhar a Venetia, 1607." This is the same maker as the Magnus Tieffenbrucker mentioned in the South Kensington Catalogue. In concluding this article Dr. Schebek cautiously adds, "Of course, a more profound investigation may yet turn the page in favour of the Italians." In a sketch of the subject which he afterwards published, he amplifies the above statements without importing into the discussion new facts of any significance.

It will be seen that Dr. Schebek's arguments—rational enough in appearance—are founded upon what may now be termed ancient history, so far as concerns violin making, for the Kerlino instrument is really one of the most unsatisfactory pieces of evidence that could well be conceived. The earliest mention of it is made by Laborde, whose book was published in 1780.

Twenty-five years passed away, and then M. Fetis saw it. Finally, M. Vidal says that it was Kolliker who made it up into the form which it had in Fetis' time. Kolliker is said to have been in business for himself in the year 1789, and it is very probable that Laborde saw the instrument in this maker's hands. With regard to the nationality of Kerlino, the first author says he was of Brittany; the second says that statement is erroneous, and founded on the circumstance that there were names there beginning with the same letters, and he adds that the real *habitat* of Kerlino was Brescia. The evidence for this latter assertion is that, shortly before the publication of M. Fetis' book (1856), an Italian violin dealer, with whom M. Vuillaume had numerous transactions, in answer, evidently, to enquiries which had been made on the subject for purposes connected with M. Fetis' book, wrote to Vuillaume to the effect that there had been in Brescia, about 1450, a violin maker named Jean Kerlino. The name of the correspondent is not given, nor are the nature and extent of his research explained. He is simply said to be a person who had violins of all sorts through his hands, and was therefore, I presume, considered competent to settle the question. I have an idea that the authority not quoted was Luigi Tarisio, who had an agent in Brescia named Leone Fuchs, a coffee-house keeper and tenor player in the theatre there. He, in conjunction with Signor Luigi Faja, a Cremonese violinist, was employed by Tarisio to pick up any instruments which he might find from time to time for sale, and I fancy that Vuillaume was not quite persuaded that the name of any of these three would be of sufficient weight to carry

conviction along with it. This is, of course, only a conjecture on my part, prompted by the consideration that, had the great French maker and dealer possessed confidence in the assertions of his informant, he would have mentioned his name to Fetis, and that gentleman would assuredly have published it. The only good reason for withholding this information would be that its publication would at once have placed the world in possession of access to the source from whence Vuillaume derived his fine instruments. I would not, however, have advanced this supposition had it not been for the great weight given by German writers to the statements of Laborde and Fetis, for there is absolutely no other evidence brought forward by any other investigator to support the notion that there ever was a Kerlino at all, in Brescia or elsewhere. Of course, after the publication of the name in 1800, sundry "Kerlinos" appeared on the horizon with diffident claims to notice, but precisely the same phenomenon has been observed with regard to Duiffoprugcar, and all the other great makers. Kolliker — himself a German apparently—was probably the real founder of the Kerlino school, as he was quite clever enough to make such a joke complete. In fact, the letters of Kolliker's own name, reading the *syllables* backwards, and substituting the liquid *n* for the second liquid *l*, will form the name *Kerlino*, by throwing out the second *k*. At any rate, it is somewhat hazardous to rest a decision of such importance in fiddle matters on the unsupported testimony of an anonymous violin dealer. With regard to the violins by Duiffoprugcar, Dr. Schebek must know that some of the most distin-

guished experts do not believe for a moment in their genuineness, and I refer back to the opening chapter in this book for a more rational explanation of their existence. Even in regard to violas, there is indubitable evidence that they were made and well known in Italy long before the earliest date assigned to Duiffoprugcar. The testimony of the great Benvenuto Cellini is conclusive on this point, and of a value infinitely superior to any number of vague conjectures. Dr. Schebek, and all other writers with whose researches I am acquainted, do not, indeed, appear to have known this circumstance; but the fact is there nevertheless. Cellini says, in his autobiography, that his father had, in 1500, the reputation of making the finest violas *that had ever been seen.* The words which I have italicised form a kind of oblique proof that the violin manufacture existed in Florence alone for a long time previous to 1500. The other branch of Dr. Schebek's argument, which rests on the early presence of lute and violin makers, in Italy, will appear, I think, as inconclusive when duly examined. Why should their presence be considered a proof that they went there to teach the Italians? Might it not, with equal justice, be said that they went there to learn, as did Stainer, the greatest maker of German origin that ever lived? Surely Italy, that splendid mine of intellectual and artistic wealth, is not to oe despoiled of the small honour—if it is small—of having first started our present fiddle, by such an argument as that the lute and violin manufacture are very much alike, and that, therefore, those who practised the one must have founded the other. It is in reality the paucity of early specimens which brings all this plague of

theorising into the discussion, and in this regard two old French proverbs might be united, and applied without offence to the conclusions of Dr. Schebek—"La famine amène la peste et la fantaisie fait la loi à la raison."

Germany has, at any rate, many claims to an early acquaintance with the violin, and it is, indeed, in the literature of that country where the first serious modern references to musical instruments of that kind are made. M. Vidal gives an illustration of a kind of viol with elliptical side scoops, which he has taken from an engraving of 1517, by, he says, Albrecht Dürer, whose father-in-law, by the way, was a lute maker. This engraving is not, however, by Dürer, but by Hans Burgkmair; and although it is, perhaps, of subsidiary importance and somewhat outside the scope of this book, as it happens to contain one of the early representations of the violin, it may not be uninteresting to give some details of its history. "Le Triomphe de l'Empereur Maximilien," of which an edition was published in Vienna in 1796, was, at first, done in miniature. An impression was made on 109 parchment leaves, of which, I believe, there are originals in the National Library in Paris. It was subsequently engraved on wood in 135 plates, forty of which were discovered at the castle of Ambras in the Tyrol—a very ancient and picturesque place, containing many relics of early times. During the wars of the Revolution it was despoiled of its treasures, but a considerable portion of them are still to be seen in Vienna. One of the most astounding relics yet remaining at Ambras is a bit of the rope with which Judas hanged himself, accompanied by a certificate as to how it was obtained. The other

ninety-five plates of the engraving were found at the College of the Jesuits, at Gratz, in Styria. The illustration which Vidal gives forms a portion of plate 18 of this set. The whole suite of 135 plates was originally engraved, from designs by Burgkmair, by at least seventeen different engravers, whose names are given in the Vienna edition, being found on the backs of the plates themselves. Burgkmair's monogram is also found on very many of them, and Albrecht Dürer's name was never connected with the work until a writer named De Murr stated that they were by him. This was a mere conjecture, founded, probably, on the circumstance that in a journal of Dürer's there is an entry of a sum of money received for "Le Triomphe"—which may have been another work by him—and on the same author's opinion that Burgkmair was a pupil of Dürer, of which there is no evidence other than a general resemblance in some instances between their styles. According to some authorities, Burgkmair occasionally used Dürer's mark (see Fig. 9), as did one or two others. Evidences of the kind alluded to are, of course, very valuable in compiling a history of the violin, and perhaps I may be permitted to add a mite to the many kindred contributions already made. It is drawn from a source not mentioned in any ancient or modern work on the violin with which I am acquainted. The testimony, such as it is, is in favour of Italy's claim, and the slight digression may not be uninteresting, as it gives to a particular kind of instrument an antiquity more remote by at least a century-and-a-quarter than that granted to it by the distinguished

Fig. 9. Albrecht Dürer's Mark.

writer above referred to. M. Vidal says, with regard to the pochette or kit, that it is not very interesting to learn who had the first idea of reducing the ordinary violin to this size, but that it probably originated in the convenience of dancing masters about the end of the sixteenth century: "Il est très probable que cela eut lieu vers la fin du XVIe siècle lorsque la danse devint une mode générale dans toutes les cours de l'Europe." Well, Thomaso or Maso Fineguerra, to whom is generally ascribed the honour of having invented the art of engraving from metal plates, was a distinguished goldsmith in Florence, and the date of his accidental discovery is usually set down at about 1460.

Among other works he produced a set of fifty prints, which are very rare. No. 16 of this collection represents Thalia kneeling on her right knee, her head leaning forward as listening, while she plays on a kind of kit or small violin having two strings. No. 26 is a representation of Music, a female figure sitting cross-legged on a swan, and playing on a pipe. A kit, or small violin, a harp, a hautboy, a mandolin, and an organ, are on the foreground, and the print looks like an old Greek design of the later painters. The date of these prints has not been exactly fixed, but I think the probability is that they were taken shortly after Fineguerra made his important discovery, which, at the time, created considerable interest, and was immediately adopted by many distinguished men, such as Baccio Baldini, another goldsmith, who worked from the designs of Sandro Botticelli. Pollajuolo and Andrea Mantegna also employed the method. The former of these, having acquainted himself with the process, engraved his

Battle of Nude Figures about 1480—a date which is fixed by Lanzi, who says that Pollajuolo was called to Rome in 1484, in consequence of the renown which he obtained by this engraving: "Al tempo de costoro (Baldini and Boticelli) e con più fama d'ingegno, si esercitò nella incisione anche Antonio Pollajuolo. Pochissime stampe di lui ci restano, e fra esse, la celebre battaglia de'nudi, ultimo e vicinissimo grado al fiero stile di Michelangiolo. L'epoca di questi lavori dee collocarsi intorno al 1480, perciocchè, per essi venuto in grido, circa il 1484 fu chiamato a Roma a fare il sepolcro a Sisto IV., morto in quell'anno." Mr. Fagan, of the British Museum, quotes Mr. Ottley's opinion that the above work was engraved between 1460 and 1470, and as Pollajuolo and others derived their knowledge of this method from the discovery of Fineguerra, the probability that the above fifty prints of the inventor were taken somewhere about 1460 becomes almost a certainty; and a curious field of conjecture is opened to the view of the violin antiquary by the presence of these kits, for, if they were not children of Fineguerra's imagination, but copies of an existing form of pochette or pocket fiddle, so far from the question as to who made them being, as Vidal says, of little interest, it becomes one of the greatest importance in connection with this subject. The prints are acknowledged to be genuine antiques by the most distinguished authorities in these matters. Finding representation in them of these small violins at so early a date, and none—at least hitherto—of the modern fiddle until a very much later period, one is strongly tempted to give his fancy rein, and to ask if

those embryo violins were not the inceptive suggestion of the later and more perfect instrument. Or was our modern one—after all that has been said to the contrary—a well-known and popular instrument of music, so well-known and so popular that diminished copies of it were made for the convenience of dancing masters, or any other class of performers? All literary evidence tends to rebut the latter notion; that is to say, there is, so far as has yet been ascertained, absolutely no mention of the violin until about the middle of the 16th century; but neither is there any mention of kits, and yet these are depicted by Fineguerra, who certainly lived and worked in the middle of the fifteenth century, for the date of the celebrated *Pax*, which he engraved for the church of St. John in Florence, is fixed by an entry in the Great Book of the Florentine Merchants' Guild for the year 1450, where his name and the sum which he received for the work appear. It will thus be seen that there is not much room for doubt as to the period when these impressions containing the kits were taken. There I propose to leave the matter; and this digression, which, in view of the interest taken by some in these subjects, and especially in consideration of the fresh bone of contention imported into the discussion, will not, I hope, be judged to require an apology.

Jacob Stainer, the greatest of the German makers, was born on the 14th July, 1621, at Absom, a small village not far from Hall, in the valley of the Inn, in the Austrian Tyrol. This town of Hall, celebrated for its Imperial Salt Manufactory, is the dirtiest, gloomiest, smokiest town, I should imagine, in the whole world. It is scarcely possible to conceive, says one, "a more

horrible abode." It is constantly enveloped in a dense atmosphere of smoke, which not only darkens the air and blackens the houses, but throws a dinginess over the dresses of the people, and makes the inhabitants appear of a sootier and duskier race. It threw its murky shadow darkly enough over Stainer in his later years, as we shall presently find.

The curate or vicar of the little hamlet of Absom, in which Stainer was born, took a fancy, it appears, to the boy, and had him sent to Innsbruck, where he procured for him an opportunity of learning the art of organ building, under one Daniel Herz. This did not suit Stainer's physique, and his master advised him to learn the less laborious trade of violin making. Through the recommendation and support of the curate, Stainer went to Cremona, when he must have been very young, to Nicolas Amati, who at that time appears to have been renowned even in Innsbruck. Nicolas Amati recognised the talent of his young pupil, and instructed him in the secrets of his art, showing a decided desire to retain the youth in Cremona, and even going as far as to suggest that Stainer should espouse his (Amati's) daughter. This latter suggestion did not harmonise with Jacob's inclination, and he ultimately left Cremona and went to Venice, where he worked for a short time with Vimercati, a violin maker of that town. Some writers allude to a story of love between him and a Clara Vimercati, which, although it does not appear to have any foundation in fact, gives one the idea that he was rather a good-looking fellow. He ultimately settled down in his native village and started making fiddles on his own account. He must, indeed, have been an

apt pupil if it be true that he sold violins—and that by the half-dozen only—of his own make in the market-place of Hall when he was barely twenty years of age, having already, as reported by others, been a maker on his own account in Cremona as well.

It is certain that he married, on the 7th October, 1645, a Margaretha Holzhammer (a not inappropriate name for a violin maker's wife), that is, when he was rather over twenty-four years. A daughter had been born to him before marriage—a circumstance which will be of some assistance to us later on. His renown as a violin maker increased, and so did the number of his children. His activity or his success in selling was not, however, great enough to supply the wants of his establishment, and evil days came on. He began to travel about the country in order to dispose of his violins. For a long time he lived in Kirchdorff with one Solomon Huebmer, a Jewish merchant, to whom he became indebted for board and lodging, &c., and left him unpaid. His fame still grew, and on the 29th October, 1658, he was appointed court violin-maker to the Archduke Leopold. On the 9th January, 1669, he was further honoured with the title of "Maker to the Emperor." He seems now to have reached the summit of his worldly fortune without apparently ever having had much money. A process commenced against him by Solomon, his creditor, and an information lodged against him, from the smoky town of Hall, charging him with the crime of heresy, reduced him to misery. He was thrown into prison, and remained there six months, coming out of confinement a ruined and marked man. His business grew less and his debts greater; writs were multiplied. A

Count Albert Fugger prosecuted him for certain dues which it was customary to levy on court tradesmen, but which it was as customary in some cases to forego. Stainer petitioned the Emperor to be forgiven the sum, but his supplication was unheeded because he had been tainted with heresy. Stainer then fell deeper and deeper into misery, became indolent, and died, out of his mind, in 1683.

Such is the personal history of this remarkable man, as given by Dr. Abele, and which is taken, I presume from the work of Herr Kaplan Ruf, for the Doctor does not always acknowledge, it is said, the source from which he derives information. The details of Stainer's existence are marvellously complete, and in striking contrast to the meagre histories which we have of all the other great makers. It is the most recent account of this maker, and harmonises with only one or two points of the earlier ones. Stainer's wife and eight daughters survived him, an only son, born July, 1657, having died in May of the following year. There is a tombstone in the Pilgrim's Church at Absom attesting this last fact. Stainer's house stands opposite the Krippenschlösschen, and they still show, it is said, the bench to which the great Tyrolese maker was bound when he died mad. All the foregoing facts, it appears, have been ascertained to be accurate, and all other stories about him are discredited as fabulous; among them, alas! being that retreat to a Benedictine cloister and the manufacture of the twelve Elector Stainer violins. Three of these celebrated instruments have been reported by all writers during the last thirty or forty years as still existing, and if the above new facts

carry desolation into three otherwise happy homes, the responsibility rests with the German doctors.

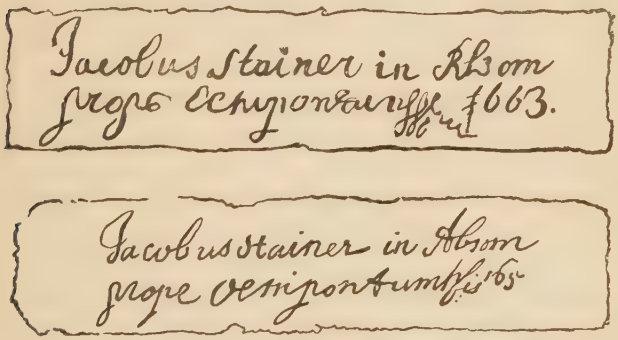
The best general description extant of genuine Stainer violins was given by Jacob Augustus Otto, in his treatise on the violin, a most excellent translation of which, by Mr. Bishop, of Cheltenham, is published by Messrs. Cocks and Co., and has passed through several editions. The principal points in this description are as follow: "Perhaps the most accurate comparison which can be drawn between the two is that the tone of a Cremonese violin resembles that of a clarionet, whilst the tone of a Stainer is similar to that of a flute. The belly is modelled higher than the back, and the height of the belly, where the bridge stands, is equally maintained for half the length of the instrument to the lower or broad part (under the tail-piece), where it then diminishes down to the end edge. The breadth of this raised part is about the same as that of the bridge itself, and then it falls off towards the edges. The model is precisely similar towards the neck and on the broad part (beneath the finger-board). The edges are very strong and round, and the purfling, which is narrower than in the Cremonese (in which it is very broad), lies rather nearer the edges than in those instruments. The sound holes, which are rather shorter than in the Cremona instruments, are beautifully formed, and their upper and lower turns are perfectly circular" (see illustration in Frontispiece, Jacob Stainer). "The neck is particularly handsome, and the scroll as round and smooth as if it had been turned. Some are finished with lions' heads, which are admirably carved. The sides and backs are made of the finest figured

maple, and the instruments are covered with amber varnish of a reddish-yellow colour. In some the peg box is dark brown and the belly deep yellow." His works were originally classified by an old French maker, named Lupot, and M. Cartier, the finder of the two Charles IX. Amatis, into three different periods. To the first of these belong, according to Fetis, who followed this classification, the violins dating from Cremona, and distinguished by their small pattern, the small and narrow sound holes, the large-veined wood, and varnish the same as Nicolas Amati's. He illustrates this description by citing an example which was in the possession of a M. Gardel, and which bore date 1644. Now, according to the most recent authentic information regarding Stainer which I have given above, he was settled in Absom when he was twenty years old, and was selling violins in Hall at that time. Being born in 1621, this fixes him as a maker in his native place three years before the date of the above violin, which hails from Cremona. There is the corroborative evidence of his marriage in 1645, the lady having a daughter prior to that date, and we must allow him a little time in Venice to account for even the suspicion of a flirtation with Signora Clara Vimercati, so that the date of the above example of his Cremonese manufacture is extremely dubious. It shows how much confusion and uncertainty exist in these matters.

Genuine Stainer violins are of the utmost rarity. One was exhibited at South Kensington, and another was shown there which was, however, only "ascribed" to Stainer, and was dated 1695—thirteen years after the maker's death, as now ascertained. It is difficult

to account for the excessive scarcity of the works of this master. The itinerant fashion in which they were disposed of, no doubt, placed the great bulk of them in hands little fitted to guide them properly, and this, I imagine, is the chief reason for their all but total disappearance.

His tickets are *all* written, and that in a very crabbed hand, the most legibile ones which I have seen running as under, "Jacobus Stainer, in Absom prope Œnipontum



FIGS. 10 and 11. TICKETS OF JACOB STAINER.

h-fis 16" (see Figs. 10 and 11)—which, I suppose, was intended to signify "made here in Absom, near Innsbruck, by Jacob Stainer." Œnipontum, or Ænipontum, is the Latin name for Innsbruck; "h-fis" is probably a corruption of "hic fecit."

It is not difficult to read between the dry lines of Jacob Stainer's life as given above. A boy, not over robust, but of surpassing intelligence, whose artistic nature enlists the kindly offices of those a little

above him; grown a young man, he attracts also the attention and sympathy of the women among whom his circumstances lead him, and ultimately marries the wrong one—the one least fitted to assist him in, or render pleasant to him, the path of life which he had chosen. The various familiar scenes of such a human tragedy follow in due succession — domestic discord, irregular and wandering life, debt, imprisonment, madness, and a miserable death. One cannot help speculating on what his fate might have been had he married Nicolas Amati's daughter instead of the village belle who, perhaps, in their after misery, bore his children with a grudge.

There can scarcely be any doubt now that Italy was the birthplace and centre of violin making, and these, perhaps, premature exertions of the art to force itself beyond this its first natural radius were only partially and temporarily successful; for Jacob Stainer seems to have been a violin maker by accident, and, but for his physical weakness, would probably never have adopted the profession. That he was a man of undoubted originality and intelligence, who could equally well have suited himself to any other branch of art industry fitted for his constitution, is undeniable, but that the Upper or German Tyrol should have produced such a violin maker at all would have been, to say the least, curious, had he not been trained in Cremona, for it is, or was, the most unmusical portion of Europe, at least, in the sense in which Italy, Germany, France, and our own country can be called musical. On not a few occasions the Tyrolese have proved themselves a very noble, hardy, independent, and faithful people, a notable example

of these qualities having been given when, by the Treaty of Presburg, the whole of their beautiful country was somewhat unceremoniously handed over to the Bavarians at a time when the destinies of Austria fell into the hands of France. Their fidelity to the house of Hapsburgh on that occasion has been made memorable, and their splendid fighting qualities under Andrew Hofer, Joseph Speckbacher, and Joseph Haspinger, were well displayed in that revolt which, with all its attendant sacrifices, availed them so little. But musical art of any kind, except vocal, has never been one of their distinguishing traits. So true is this that, even as late as the beginning of the present century, not a single town in the whole district could be said to have a decent orchestra, or could even give a decent concert; and, as for the violin, it appears to have have been all along an entirely unnational instrument. I remember reading, in accounts of festivals and balls which were held once or twice a year in some of the Tyrolese towns, that the chief instruments in use were fifes, and pipes, and drums, with, now and again, a fiddle, which was generally played by an itinerant Italian musician. Such towns as Botzen and Innsbruck would be, no doubt, to some extent, exceptions to this rule, the latter being the capital and the former more Italian in character.

I have already referred to Albani, a supposed pupil of Stainer, as located in Botzen, and Duiffoprugcar as coming from the Italian Tyrol, where he followed a class of industry common enough even in the northern portion of the district — viz., that of a carver and inlayer; but the character and ways of the people are

totally distinct from those of the Lower Tyrolese, and from Trent down to Riva, at the northern end of Lake Garda, there is a gradual softening of the rigid, severe outlines presented by the national features of the inhabitants of the district where Stainer was born. It is not to be wondered at, therefore, that the art, as he practised it, almost died out with his name.

The violins of the second period of Stainer do not appear to be characterised by any peculiarity. They seem to have been so classified simply because they were dated from Absom instead of Cremona. M. D. Alard, the great French violinist, possesses one at present, which is reported to be of exquisite beauty. But all the genuine violins of Stainer are equally distinguished for elegance of form. Those of Stainer's third period are supposed to have been made by his own immediate pupils and under his personal supervision, but this is more a matter of conjecture that certainty.

These last have printed tickets, as have all the numberless imitations of this master which appear to have flooded the market after his death. According to some authors, Jacob Stainer had a son named Marcus, who was a distinguished maker, and, according to others, this Marcus was a brother who, although a monk, assisted Jacob in the manufacture of violins. The baptismal registers in Absom and Hall contain no record of any son of Stainer's other than the infant already mentioned, and inquiries and researches regarding a brother bring nothing to light save a saying current in Absom that there was there a maker named Marcus Stainer. A celebrated connoisseur and

performer, Franz Veracini, is, on the authority of the great violinist Tartini, reported to have possessed two violins by Marcus Stainer, which were named St. Peter and St. Paul, and they are described as being equal in workmanship to the best Cremonese instruments, and to have surpassed them in tone. In 1746, Veracini lost these two violins and all his property by shipwreck while on his way from London to Florence. Herr von Renner, a judge of the Court of Appeal in Munich, is said to possess a viola by Marcus Stainer, which is described as having a beautiful tone of unusual volume, and a written ticket inside bears "Markus Stainer Burger und Geigenmacher in Kuefstein, anno 1659."

The Albanis already mentioned have been set down by some as pupils of Stainer, and need not be here again referred to. M. Fetis says that Matthias Klotz, of Mittenwald, was the best pupil of Stainer, but there seems to be some error in that statement—a suspicion borne out to a certain extent by the subsequent confusion into which Fetis appears to fall when referring to one or two other members of this family. Instead, therefore, of taking his account of these makers, I shall give the most recent one. It seems to be founded on more accurate information. The first of this name was Egidius Klotz, who, when a young man, went from Mittenwald to Jacob Stainer at Absom, learnt the art there, and returned to his native place, where he established himself as a maker. He acquired considerable renown, his violins being held, during his lifetime and for some time afterwards, in as high repute as those of his master. He trained his son Matthäus in all the branches of the business; and this latter, after he had

worked for about twenty years in Mittenwald, set out on his travels to perfect himself. Among other towns, he visited Florence and Cremona, and returned to his native place with increased knowledge, or, at least, experience, and came to a decision to make a second Cremona of Mittenwald. Somewhere about the year 1683, he carried out his determination in the following way. He attracted to his workshop a goodly number of the sons of his townsmen, and instructed them in the various branches of violin making, founding in that manner a large industry, which is said to have rescued the place from a gradual decay which had supervened in consequence of the removal, in 1679, of an annual fair, about two hundred years old, from Mittenwald to Botzen, whence it had been formerly taken to Mittenwald, through some complaint of the proud Venetian merchants. This manufactory having been established, is said to have greatly increased, and to be still a very important business, one firm alone employing a large number of hands. I am not in a position to say anything about the industry of to-day, but I have been unable to find any trace whatever of this great manufacture in times past in the various sources of information which have been open to me. At the end of the seventeenth and beginning of the present century, this Mittenwald, at the junction of the Achen with the Iser, was a very small town indeed. It is in Bavaria, in the midst of the mountains, but within a stone throw of the frontier of the Tyrol; and one writer, speaking of the utter destitution of art feeling in the place, says that not a soul in Mittenwald could distinguish between a daub and a *chef d'œuvre*, with the exception of a

Customs-house officer with whom he dwelt; and the only reference which I have found to anything approaching the nature of a trade in musical instruments in the place is one to a small manufacture of guitars which employed three persons. The instruments produced from their workshops were neat-looking and well toned, cost about 35s. each, and were all sent to Munich, where they were, no doubt, sold as Spanish guitars, which they exactly resembled in shape. The writer says: "This little manufacture has given a musical turn to Mittenwald. My entertainer possessed a guitar which he played upon indifferently; I saw another in the inn parlour, and I heard the sound of a third as I was leaving the town." I find no allusion to violins or violin making; and if there had been any indication of such a trade in the latter as Dr. Abele claims for it, I feel sure the acute and observant traveller from whom I quote, and who ransacked every corner of the Tyrol, would not have missed it. This was about fifty years ago. I imagine, therefore, that the great trade of Mittenwald must have so completely died out at the beginning of the present century as to leave no memory in the place even of its existence. It has apparently been resuscitated; as this town, however, is not in the Tyrol but in Bavaria, it is scarcely fair to the Tyrolese to saddle them with the responsibility of turning out the vast loads of forged Stainers and Amatis which go by the name of Tyrolese instruments. The people of the northern Tyrol were so proud of their nationality, and are characterised in all sources consulted by me as possessed of such high individual honesty and straightforward dealing, that I should say

they were incapable of descending to the practices which these so-called Tyrolese instruments reveal. I think it was Jacob Augustus Otto who first baptised them as Tyrolese, and it may be that it was his own intense German patriotism brought face to face with these Bavarian forgeries that induced him to make light of the border line that should have decided their nationality; but it is high time now to call them by their proper names, and I am convinced there are as few actual Tyrolese forgeries in existence as there are genuine Tyrolese minstrels.

A great deal of confusion exists as to the other members of the Klotz family, or bearers of the name. Some call them sons and others brothers of the same individual. Joseph Klotz is said by Otto to be a son of Egidius, and by Schebek to be a son of Matthäus, and George Klotz is left without either a father or a brother, Sebastian Klotz being in the same desolate condition. There was also a Michael as well as a Charles Klotz. These last two are called sons of Egidius. They all worked in Mittenwald, and the best of these Bavarian makers were Egidius and his son, Matthäus, the latter somewhat better than the former. Those of their make which Otto saw appear to have been tolerably good, and the name has been conjured with in the lower ranks of violin fanciers. Their value, like that of all violins, depends on the quality of the workmanship, and, chiefly, on condition. The authority above quoted states that Egidius employed good Swiss pine for the bellies of his instruments, instead of the white, perfectly fine-grained larch commonly used by others of his countrymen. All these makers employed spirit varnish except Egidius,

who used amber varnish. The sides of the Klotz instruments are rather low, and made of plain maple, and the arching of the instruments is high. Fetis mentions having seen a violin, by George Klotz, of date 1754, but says no more, and another mentions a *viole d'amour* in the Paris Conservatoire, dated from Mittenwald, 1732. Egidius and his son Matthäus put their own names in their instruments, and the other makers of this name paid them a high compliment in largely using them also. I imagine there is not a violin dealer in the whole of Europe, and perhaps not a pawnbroker, who could not produce a Klotz of some kind if required. "Klotz" signifies a log or a stump, and, figuratively, a blockhead.

An old author mentions a maker called Pichler, who, he says, was a clever workman, and assisted Egidius Klotz in Stainer's workshop when the master was ill. He is unknown to any other writer, but it is just possible that it is Tecchler who is meant.

David Tecchler was at one time called a pupil of Stainer. He first worked on his own account at Salzburgh, and went afterwards to Venice, where he had some quarrel with his *confrères* in that town, and, being threatened by them, removed to Rome, where he remained from 1695 to 1735. A ticket of his runs, "David Tecchler Liutaro Fecit Romæ anno 1703." He is principally known for his basses, which were well made, but too large. The varnish is described as deep yellow. Very little is known about his violins, but he is reckoned a good maker of a second-rate order.

There was a pupil of Stainer called John Gottfried Riechel, who, according to a ticket still preserved,

worked at Absom, but nothing more is known about him; and during the first half of the eighteenth century there was at Innsbruck a maker by whom there is a *viole d'amour* in a museum in Bologna bearing a ticket, "Matthias Griesser Lauten und Geigenmacher in Innsbrugg, ann. 1727."

Among the best German imitators of the Amati and Stainer schools are the following: Carl Ludwig Bachmann, born in Berlin in 1716, and died there in 1800. He was one of the court musicians to the King of Prussia, and was celebrated in his time as a great connoisseur. He enjoyed also a high reputation throughout Germany as a violin maker, his instruments being very correctly made, and displaying considerable skill on his part in the choice of wood. One fault has been ascribed to his manufacture—viz., that of leaving the wood for the belly rather thick. Time may, however, prove him to be in this respect more accurate in his calculations than his judges give him credit for. At any rate, it was an error on the safe side, and one that a skilled artist would have no difficulty in rectifying. He sent out all his work in his own name, and he employed amber varnish. He is also reported to have worked after the model of Stradivari, and to have been the inventor of the system of screw pegs for double basses, which developed into machine heads.

Buchstädter, of Ratisbon, was another maker who copied somewhat faithfully the Italian school, and succeeded in producing well-made violins. He, however, employed inferior wood for the breast, and a brown varnish. His instruments are rather flat.

The coarse deal which he used for the belly is said to give his violins a harsh tone, but the instruments are otherwise carefully constructed; they are in some request in Germany for orchestral purposes in consequence of their power, and are said to be esteemed even for chamber music. They have, indeed, been considered by a later German maker (one Thumhardt, of Straubing) to be themselves worthy of imitation, he having made very clever copies of them. Buchstädter worked during some portion of last century, but I cannot give a more exact date. No one appears to know, or, knowing, to think it worth while to publish any particulars on this head.

Ulric Eberle, of Prague, about 1750, was also a good maker—one of the cleverest of his time, in fact—and his work was often mistaken for Italian. The tone of his violins was, however, weaker and of sharper quality than that of his models. He also employed amber varnish, and signed his own name to his instruments. Of the same stamp was Christopher Frederick Hunger, born at Dresden in 1718, where he was a pupil of Jauch, of that town. He afterwards went to Leipsig, where he died in 1787. His work is classed among the best of German origin.

Jauch, or Jaug, instructor of the last-mentioned maker, was in Dresden about 1774, and made violins of the same style and varnish, which are said to come near to the Italians in tone, although somewhat sharper in quality. They display generally very fine wood. He likewise signed his own instruments.

Franz Schonger, at Erfurt, in the same century, made very good instruments after a much higher

model, and his son, George Schonger, at the same place, somewhat surpassed his father, returning to the flatter Italian style.

Daniel Statelmann, of Vienna, during the first half of the same century, was a maker who has been very highly praised, some of his violins coming remarkably near in quality to those of Jacob Stainer, of which they are also very accurate imitations. He is reputed to be the best imitator of Stainer in Germany. He made in his own name, and used deep yellow amber varnish. So did Leopold Withalm, of Nüremberg, from 1720 to about 1788, and instruments of this maker are reported to cause trouble to connoisseurs sometimes, in consequence of their extraordinary resemblance to those of Stainer. Withalm also made a number of capital imitations of Maggini, with the double purfling, &c.

Riess, of Bamberg, from 1740 to about 1760, made good-toned violins, and Otto says that he imitated Stainer "beautifully." Charles Helmer, of Prague, was a pupil of Ulric Eberle, already mentioned, and was also a good maker. He followed the same principles, employed amber varnish, and sold under his own name. Some say his violins are unequal in tone. He worked towards the end of the eighteenth century. Hassert, of Rudolstadt, and his brother at Eisenach, did good work about the same time, using amber varnish, and not being ashamed to own their instruments. Violins by the Eisenach Hassert have sometimes been taken by good judges for examples of genuine Cremonese make. Those of the former are all of very high model, while these are much flatter and more akin to the later Italian style. Straube, in Berlin, about 1772, made

some violins of the same type, but he was chiefly occupied in repairing.

Franz Auton Ernst, a distinguished Bohemian violinist, studied the art of violin making in Prague, whence he came to the ducal court of Gotha, as a musician, in 1778. He was a cultivated man to begin with, and he cultivated his mind still further in order to devote himself to the manufacture with a knowledge, as nearly as he could make it, equal to his enthusiasm. He wrote, in 1804, what has been described as a most instructive article on the construction of the violin. It appeared in the Leipsig *Musical Gazette*. He made very good instruments, according to the testimony of one who has seen them. He took as a pupil Jacob Augustus Otto, who studied the violin as a musical instrument, as well as the art of its manufacture, under him at Gotha. The work written by this maker, which I have before referred to, is not surpassed, so far as it goes, by any in existence for accuracy and conscientious writing. There is in the book a vein of lordly contempt for the ignorance displayed by the great majority of his own fellow-craftsmen, and of lofty anger at the reckless impudence of their mischievous attacks on hundreds of fine violins, which one only finds, as a rule, in characters more intense, perhaps, than narrow; but it is not a little amusing, nevertheless, to find him specifically declining to tell these erring brothers how to do things properly in the future. He had a family of five sons, and, therefore, his duty restrained him from being too particular. He rendered great service for all that. He was born in Gotha in 1762, and was more occupied in repairing than

in making violins; but, among others, he made six violins, an alto, and violoncello for the Chapel Royal in Copenhagen, and it is to be presumed these instruments are yet there. He died about 1830, and some of his five sons are probably still alive. They were at one time in Halle, in Saxony, and I think I have seen it stated that afterwards one or other of them removed to Jena. Ernst had other two pupils, Binternagel and Artmann, neither of whom particularly distinguished himself.

From these selected names—and they are but a few—the reader will be able to draw for himself some conclusion as to the extraordinary influence which the Amatis and Stainer exerted on the art of violin making in Germany. All the above makers honestly endeavoured to do their best to follow the models which had gained, by their time, so much renown, without allowing their individual idiosyncracies to trench too much on principles of construction which had been found to contain the elements of success. Here and there we find a kind of oscillation between a flat and a high model, as if the makers were not quite certain that there was not some further undiscovered excellence lying ahead and as yet untouched, but, in general, the early German imitators remain very faithful to their Amati and Stainer guides. The majority of them probably knew no more than how to copy faithfully, but in violin making self-abnegation of the kind required to do that is where the chief science lies. What in other arts is a sort of vice becomes here the highest of virtues, for it includes imitation in everything — in the choice of the wood, as to condition and quality,

in the determination of the dimensions and proportions, and in the outward appearance of the finished work. There might be, as indeed there was, room for a certain amount of gradual and cautious discovery, but there was little or none for invention as to the main results to be obtained, Nature having done all that. A man who paints a picture so exactly like one by his master that no one can tell the difference is not considered to achieve a success equal to that of his tutor; but the man who makes a violin so exactly like a highest class Stradivari in every respect of wood, tone, and appearance, has done all that is required. A picture creates one set of impressions never again to be repeated by identical means, but it is eminently desirable that the merits of great violins be precisely repeated any number of times, and only by identical means. Considering the high position which genuine Amati and Stainer violins occupy, there can be no rational doubt that numbers of those turned out by the above makers have had their tickets removed or obliterated, and forged Amati and Stainer tickets substituted in their places. The accuracy with which these makes were copied, the amber varnish, and the intrinsic excellence of the instruments themselves, render it trebly hazardous, even for connoisseurs, to speculate trustingly in old violins. Cases, unknown to the outside world, are of frequent occurrence, in which nothing is more clearly revealed than the complete divergence of opinion which exists among most authoritative judges in these matters. Quite recently I knew of one such case, in which a Stradivari violin was the bone of contention, and I suppose the identity of the instrument remains to this hour unsettled, and yet the

two jurors were each of the highest rank, or reckoned to be so by the different factions. I think I have also shown, in the course of this book, how startlingly sudden a change may take place in the position of a long-accepted conclusion.

An mateur would be much wiser to purchase a soundly-constructed instrument of modern manufacture —British, French, German, or Italian—which may be had for a few pounds from many good and respectable makers, than to seek after a genuine old master at the risk of losing much money, and helping to keep up their present ridiculous prices. I allude here to second-rate instruments, for although it comes within the range of possible events that a genuine old "grand" fiddle may, as the result of ignorance, blunder, or theft, find its way unexpectedly into the hands of a seeker after these things, it is pretty well known now, among collectors and those deeply interesting themselves in fiddles, where all, or almost all, the great instruments are, and they cannot be had at present—perhaps never again — without paying the most exorbitant prices. Indeed, most of their present owners—always, of course, excepting the regular dealers—are disinclined to part with their treasures at all in the way of sale. Amateurs may be perfectly certain of one thing—viz., that should they succeed in placing themselves in the hands of an honest and properly qualified modern violin manufacturer, they will get a very good new violin for a tenth or a twentieth part of the price they would pay for an old instrument which the majority of high-class connoisseurs would most likely denominate "trash," and would not thank them for, so to speak, as a gift. One

may think £1000 a somewhat absurd sum as the price of an instrument for which its maker was content to accept £3 16s., and on which rate of payment he was even enabled to grow rich, but it is unlikely now that any of the four potent figures will recede, even if it were proved that modern violin makers can come perilously near the degree of excellence attained by these high-class instruments, being, as they are, almost all in the possession of those who are quite beyond the reach of merely commercial influences. It is the search for second and third-rate violins that does most of the mischief. Many of these latter are not one whit better than the best class of modern-made fiddles, and numbers of them are much inferior. Many an eager struggle for the possession of a violin with a name would have repaid the expenditure of energy a hundredfold and at a tenth of the money cost, had the search been prosecuted among modern makers and the object been a violin with a tone. I, for one, hope the time may soon come when this hunting after shadows will be discontinued, and when an increased general knowledge of the subject will result in the prevalence of more rational counsels.

Judging from outward appearances, we are on the eve of becoming a great musical nation, if the important movement which has been started under the most illustrious auspices yield those results which, I think, we are fairly justified in expecting from it. Is it too much to suggest that a portion of that influence which is being exerted in this direction, and a small part of the funds to be appropriated for its support, be set aside for the foundation and nurture of a national school of violin making?

That the violin is supreme as an orchestral instrument goes without saying, and its immense importance in almost all other departments of musical service makes it pre-eminently desirable that its fabrication on correct principles be properly taught, instead of being left, as it has been hitherto, to the isolated efforts of individual ability, not always guided by the necessary scientific knowledge. The foundation of such a school, where artificers would be properly trained, might be made the means of creating a considerable national industry, for there is no good reason to urge in favour of the continuance of the large importation of foreign violins which at present prevails, except that foreign countries produce certain classes of instruments cheaper than we can, and this is more of a reproach than a reason. The value of the materials employed is so slight, in comparison with that of the study and labour spent upon them, as to be scarcely appreciable. The establishment of such a school, while tending to accomplish this aim of making the trade of some little importance nationally, would most certainly elevate it to the dignity of an art-industry, and draw into its ranks a larger proportion of minds capable of understanding and following the principles necessary in its practice, for in the highest ranks of violin makers a combination of attainments has long been admitted to be desirable which is, perhaps, hardly to be looked for in carpenters, cabinet makers, wood carvers, turners, and others from similar industries, who have directed their attention to this interesting art. The artistic faculty is not the only one necessary. A good maker in the present day, besides being able to play the instrument moderately

well and in a correct manner, so that he could distinguish the best quality of tone—and to be able so to play the violin requires a musical ear of a certain degree of refinement—ought to have a good knowledge of physics, and especially of acoustics, and an acquaintance with mathematical formulæ sufficient to enable him to apply the laws of that science, as the problems presented by the quality and condition of his wood came up from time to time before him for solution. We may not, perhaps, assume that the great master makers of Cremona were theoretically acquainted with these laws; but that they practically knew some of them has been proved by their work beyond all doubt, and it is not very safe to limit conjecturally the knowledge of people of whom we know so little from any other source than that of their work. A startling reproof to the assumption that science and art are growths of the later ages of the world, was given by the discoveries made in the Troglodyte caves in the valley of the Vizère, in Dordogne. I have before me now a cast of a sculptured ivory dagger-handle taken from these caves, in which the head, antlers, body, and limbs of the reindeer are most artistically conventionalised in relief, not scratched, but sculptured in a manner that positively would not have shamed Benvenuto Cellini himself.

We may well, therefore, be moderately cautious in assuming these Cremonese makers to have been theoretically ignorant of some scientific laws the knowledge of which has not yet enabled us to equal their productions, and we have indubitable proof that their chemical knowledge taught them to make and apply a varnish

the secret of which has long been lost to us. But they have left us their models, and it is only by properly trained study of these that we can hope to approach their excellence. For about a hundred and fifty years isolated efforts, aided, in one or two cases, by scientific research, have resulted chiefly in failures, though they have not all been failures, but there never has been, in any country, anything in the nature of a school in which the discoveries made from time to time have been patiently followed up and tabulated.* The art of violin making has been, in a measure, lost, probably through negligent teaching or careless learning, but it is pre-eminently worthy of resuscitation; it is an art, moreover, whose professors too frequently act as if they considered it to be a sort of personal quality which ought to be buried with them in their graves, as with Dodd and Vuillaume in the matter of their varnishes; but that is surely a very narrow view to take, and it appears to me that no time could be more fitting to bring this reticent method of acting to an end than the present, when all sorts of technical schools are being established, and the musical genius of this country is spreading her wings for a more sustained, and, perhaps, a loftier flight.

Earlier in this chapter I mentioned some German makers who chiefly occupied themselves with imitations

* These lines were first published in *The Bazaar* just thirteen months ago, and now, while the present pages are passing through the press, comes the news that the makers of Markneukirchen have (March, 1883) held a trade meeting, at which it was determined to apply for a State grant for the purpose of establishing a workshop where the art of violin making may be taught. The German makers seem clearly alive to the necessity of some such institution.

of the great Cremonese school. There are, of course, traces of makers in Germany of different kinds of instruments of the violin type, who belong to a more remote period, and to whom I may now refer. In Vienna there is a musical society in possession of a specimen of the viola di bordone which dates as far back as 1556, and which is signed by Magnus Feldlen, and Dr. Schebek mentions a viola in the Modena Museum there, which was made by one Wendelin Tieffenbrucker, or Duiffoprugcar, but gives no date. An early maker, Martin Kaiser, by whom there is an archilute in the Paris Conservatoire, is claimed by Germany, although he was established in Venice. The date on this instrument is 1609. Then, in 1656, a maker of Nürnberg, called Paul Hiltz, is cited. In the Nürnberg Museum there is a viola da gamba by him, having this date affixed. In Berlin, a Jacques Sainpra flourished somewhere in the seventeenth century. The South Kensington Museum contains a viola di bordone by this maker. The neck is of boxwood, carved and pierced, and terminates in a figure of Apollo playing on a lyre. The finger-board is engraved, and inlaid with ebony and tortoiseshell, having figures of Jupiter, Juno, &c. It is said to have belonged to Quanz, music-master of Frederick the Great. The same museum possesses a viola di bordone by Joachim Tielke, a Hamburg maker. The instrument bears the date 1686. Tielke made viols of all kinds of fanciful and finished workmanship, and he is reputed to have been one of the cleverest masters of his time There was a Hanss Kolb in Ingoldstadt about 1666; and in Darmstadt one Kämbel, about 1635; John Roth about 1675, and a Nicolas Diehl, regarding whose instruments

no information that I know of is procurable. Jean Paul Schorn was a maker in Salsburg, who, from tickets which are extant, appears to have been engaged in the manufacture from about 1699 until 1716; his works seem to be very scarce. A viola d'amore, bearing the name of Weigert, of Linz, and the date 1721, exists in Vienna, and there was a Norbert Bedler at Wurzburg, maker to the Bavarian Court, by whom there is a very fine specimen of the viola di bordone in the Paris Conservatoire; it is dated 1723. About the same time Martin Voigt flourished at Hamburg, and was distinguished for the luxurious manner in which he inlaid and otherwise decorated his work; a viola da gamba by this maker is possessed by the South Kensington Museum; it is adorned with figures of Apollo, Venus, Mercury, and Diana, in mother-of-pearl, and is dated 1726. There was a Mattias Griesser at Innsbruck, in 1727; and one Fritsche, at Leipsic, who was a pupil of Hunger, formerly mentioned, was a very good maker about the end of the eighteenth century. He was highly esteemed as a repairer, but has also left fine instruments of his own make. One Durfel, in Altenburg, about 1750, secured a high reputation for his double basses, which are reckoned the best that have ever been made in Germany. Martin Hoffman, in Leipsic, made about the same period violins and violoncellos of a fine tone but of an unfortunate model. He is said to have been the first to construct the viola pomposa from hints given by John Sebastian Bach. Fetis mentions a Joseph Laska, in Prague, about this time, whose instruments were in great request in his day, and, in some places, preferred to Italian violins. Matthäus

Friederich Scheinlein, born in 1710, in Langenfeld, in Franconia, was a violinist and, ultimately, a violin maker. Beginning with the repairs of instruments, he eventually made new ones, which were, in his time, much prized. His son, Joseph Michel Scheinlein, succeeded him and obtained a similar reputation. The tone of his instruments was full and pleasant, but though they were carefully made, they were too weak in the wood, and, as a result, neither tone nor instrument has proved very durable. His model was a large Stainer pattern, but he avoided the high arching which characterised that maker. He was born in 1751. Caspar Strnad, of Prague, somewhere about the middle of the eighteenth century, acquired a great reputation for his violins and violoncellos, of which he made many. One of his tickets is dated 1789. John Anthony Hænsel, a musician to the Duke of Schonburg, was also a maker, but his chief claim to notice lies in the circumstance that he is one of the many inventors of new models. In 1811 he published an account of it. The side curves were exactly in the middle of the instrument, the upper and lower portions of which, besides being thus made equal in length, were also of equal breadth. The bridge was placed in the centre. This invention went to the limbo which has received all the other modifications of the great Cremonese model. Gustavus Adolphus Wettengel was a maker at Neukirchen, in Saxony—a kind of German Mirecourt. His only claim to notice is that he wrote a book on violin making. Neukirchen and Klingenthal still furnish shoals of violins, or rather, instruments exactly resembling violins in shape, at prices even lower than

those of Mirecourt; and it is claimed for these German seats of manufacture that the wood is not subjected to any artificial preparation. As in Mirecourt, high priced violins are also made in the German depôts.

This wholesale character of fiddle manufacture in Germany appears to date from a comparatively early period, for, in Stainer's time, there were in the small town of Füssen alone a number of makers who worked exclusively for Cremonese firms of that period. In this same place, from about 1750 to 1800, there were other makers of second and third-rate importance, who had, however, a more independent position, such as Gugemos and John Anthony Gedler, about 1757; Waldaner and Petz, 1770; John Benedict Gedler, about 1796; Franz Stoss, from 1750 to 1798; and Ruf, who did for Stainer, in the way of research, what Vuillaume and Lombardini did for Stradivari. There was, about the same period, Thomas Edlinger and one Haff in Augsburg; Knitting in Mittenwald; Simon, in Salzburg, in 1722. Jacob Weiss and one Mayerhoff in the same town about 1740, and G. Ferdinand Wenger—also in Salzburg—about 1761. These makers all supplied Stainers as well as Stradivaris and other great models. There was also a maker named Hulinsky, in Prague, who shared the renown of the Eberles and Hungers already mentioned. In Vienna, Bernhard and Martin Stoss (born in Füssen), Mathias and George Thin, Savitzky, a Pole, Schmied, a Bohemian, and Stauffer, all maintained, in much the same manner, the reputation of the German makers, such as it was. In Munich, Joseph Paul Crista, 1730, Matthew John Kolditz, 1748, and in Meran, Matthew Groll, 1800, are simply names whose bearers no doubt

helped to swell the number of Cremonese fiddles, falsely so called, and regarding whom no more can as yet be said.

Although Germany has, for a long period, been a prolific producer of trade violins, except in those cases already referred to, and some to be yet mentioned, she has not distinguished herself in the higher walks of this industry. She has not produced a Lupot or a Vuillaume, for Stainer was by training, though not by birth, wholly a Cremonese artist. But if she has not done this, she has steadily maintained a constant supply of good and intelligent makers, of whom, however, no details, such as are found regarding Italian and French makers, seem to be now recoverable. Her modern makers made a very fine show at the Munich Exhibition in 1854, and an account of their exhibits, drawn from Dr. Abele's work, may be here acceptable. A. Engleder, court instrument maker, in Munich, exhibited a quintet, in which some modifications of the usual form were introduced, and with the usual result, for, although the tone of the instruments was brilliant and resonant, the wood and workmanship unexceptionable, and a medal the reward of their maker, they do not appear to have made any subsequent progress in the esteem of the virtuosi. Engleder has been known in Europe for a long time as a painstaking and thoughtful student of his art. Ferdinand Hell, of Vienna, and Vauchel, of Damm—"powers eternal, such names mingled"—both exhibited specimens of their handicraft. The first, a trumpet fiddle, which was nothing new, being a reproduction of an already invented instrument. The second, another court maker, two violins, for which he received

considerable praise and a medal. They were of no particular model, but possessed, throughout their whole range, a fullness of tone which reminded those who heard them of the characteristic qualities of Stradivari. After this period Hell attained to considerable reputation, and I have been told by a very competent judge that he became one of the cleverest makers of modern times, approaching Vuillaume in executive ability, but I have never seen any of his works. Carl Padewet, then a young maker from Vienna, established in Munich, had a very fine imitation of Stradivari on view, which was said to possess an extraordinarily beautiful and ringing tone of great carrying power, the entire register being blameless and free from the scrapy, woody tone of new instruments; he also received a medal. Peter Schulz, of Regensburg, exhibited three excellent violins, one of which displayed splendid workmanship, but was almost a waste of skill, for it turned out to be, in tone, inferior to the other two. Another good maker who exhibited was J. Padewet, of Carlsruhe. He also received a medal, which was given more for general excellence than on account of any individual instrument, although one of them had a very fine quality of tone. F. Homolka, of Kuttenberg, is a good maker, who exhibited exquisitely worked instruments, rather thick in the wood, their voices suffering accordingly, but which with time, perhaps, will mend. Another violin with the same defects, but of beautiful style and finish, after Stradivari, was shown by A. Sitt, of Prague. J. F. Rau, of Nürenberg, also had a creditable exhibit; and Ludwig Engleder, of Bamberg, displayed two good instruments. Gabriel

Lemböck, of Vienna, showed two very respectable copies of Joseph del Jesu, by which is meant that, although there was nothing particularly striking about them, they displayed honest and intelligent work. Some of the above makers also exhibited very fine specimens of tenors and violoncellos. In Berlin, in 1820, a musician named C. Grimm, who, as an amateur, displayed marked ability in the manufacture of violins, founded a business in this industry, which was continued on somewhat peculiar principles by his son, Louis Grimm, and his son-in-law, Helmich. The father, through unceasing attention, intelligent study of the old makers, and innumerable experiments, succeeded in attaining a high position in his profession, and acquired a very wide-spread reputation in Germany. In spite of this the firm declined, or declines, if it still exist, to make more than thirty instruments yearly, the construction and finish being guaranteed in this way to be the best which they can produce. It is a curious resolve, and is, I think, quite unique in the history of violin making. In the London Exhibition of 1862 they received very high and enthusiastic praise from all quarters, as well as an acknowledgment from the jury, and their countrymen claim that Grimm's instruments, for richness and fullness of tone, surpassed all the French ones exhibited there. Küntzel, of Berlin, was also represented at this show by a quintet, which was described by Vuillaume as not very thoroughly made; the tone, by others, being thought to be good and full. This maker asked an enormous price for these five instruments, viz., 2000 thalers (about £290). When it is remember that Vuillaume only asked £16 for one

of those marvellous imitations of Stradivari which he exhibited at the same time, the German maker's figure may well seem a high one. It will be seen by this—and it is not a solitary instance—that Teutonic fiddle makers do not always under-estimate the value of good work, but as a set-off, I may mention that at the same gathering of the industry of many nations, two German firms, Schuster Bros. and Michael Schuster, jun., both of Markneukirchen, in Saxony, exhibited violins at 8s. 8¼d. per dozen ; and I may further add that these last figures suggested to the mind of a writer, in whose pages I had not found the slightest indication of intellectual derangement, that benevolent governments would thenceforth be able to introduce the study of the violin as an ordinary element of school instruction!

CHAPTER IV.

FRENCH MAKERS.

FRANCE—where so much has been done in recent times to advance a knowledge of the merits of the old Cremonese makers, and especially as she has produced (partly as a result of her researches) the greatest violin-maker that has lived since Joseph del Jesu died—might well have claimed the place of honour after Italy. Early references to the violin seem to be as meagre in the literature of France as they are in that of any other country, and it is chiefly from paintings and accounts of *fêtes* that any knowledge concerning its history there can be derived.

There is a picture, painted about 1485, called the "Psaultier du Roi René," containing a figure playing upon a viol which approaches the violin in shape, having a circular sound hole in the centre. This René fought in Italy in 1482 in conjunction with the Venetians, against the Duke of Ferrara, and, as he was a great patron of the fine arts, it is supposed that he brought this instrument or its design from the latter country.

In a description of the *fêtes* held by the town of Rouen on the 1st and 2nd October, 1550, to celebrate the triumphal and joyous entry into that place of Henry II. and Catherine of Medici, allusion is made to the Nine Muses, clothed in white satin, who discoursed excellent music on "their violins"; and in the accounts of Charles IX., there is a charge of "cinquante livres tournois" paid on the 27th October, 1572, for a "Cremonese violin," purchased for Nicolas Dolinet, "flute and violin player to the king." After the reign of Francis II. the accounts contain frequent entries of similar items, but it is not until well on towards the end of the seventeenth century that any reliable or distinct traces of violin makers can be found. During the reign of Henry IV., and after the treaty of Vervins was signed with Spain in 1598, France was in a somewhat deplorable financial condition. Her workshops were without work, her commerce was interrupted, her agriculture approached a state of general collapse, and brigandage prevailed everywhere. At this time Henry's great minister and friend, Sully, was chancellor of the exchequer, and, although he was a liberal-minded financial reformer, and the unsparing scourge of all who lived on the industry of others, it was during his administration, and in the following year (1599), that the first close corporation of musical instrument makers was formed, having strict statutes accorded to, and taxes on their industry imposed upon them by the king. These statutes were confirmed by letters patent in Louis XIV.'s reign (1681). But, in consequence of great abuses having in the course of time crept into the working of Paris guilds, all the corporations were

summarily suppressed by Louis XVI., on the advice of his minister, Turgot, the 22nd of February, 1776. Parliament refused to register this edict, and the king had recourse to a "bed of justice," held at Versailles on the 12th of March following, where, with all the solemnities customary at these sovereign assizes, the edict was formally read and proclaimed. Among these suppressed corporations was that of the Musical Instrument Makers, which, at this date, first appears divided into four branches—viz., 1st, lute and violin makers; 2nd, wind instrument makers; 3rd, organ builders; and 4th, harpsichord makers.

The healthy liberty granted to the manufacturers of Paris by the abolition of their exclusive privileges was not, however, of long duration. Other counsels prevailed, and Turgot retired from the ministry on the 12th of May of the same year, two months after his ideas had triumphed at the "bed of justice." In the month of August following, a number of the guilds were re-established on a more liberal basis, and, among them, that of the Lute and Violin Makers. When the American War of Independence supervened, the violin makers of Paris appeared in a patriotic dress, having contributed, along with other two corporations, seemingly affiliated to them, 20,000 of the 1,500,000 livres offered by the guilds to the king for the construction of a war vessel, after the loss of the fine fleet under Admiral de Grasse on the 12th April, 1782.

In spite of the number and apparent prosperity of the members of this industry, comparatively few specimens of their work have come down to the present day. Indeed, it is curious to note how scarce are all early

examples of the violin type. Those preceding the first period above referred to have, one may say, almost totally disappeared. Few specimens dating much farther back than the beginning of the sixteenth century have been preserved in any country, and yet there must have been great numbers of them made, for documents in existence prove that the manufacture was, in various places, sufficiently important to suggest the early institution of these guilds or corporations having exclusive reference to this industry. I can think of no other reason to account for this paucity of mediæval examples than the circumstance that the very early makers knew no means of covering their instruments with any kind of really protective varnish. We know the fate which speedily overtakes a wholly unvarnished violin, or the sounding boards of pianos. They, literally, sooner or later vibrate into powder. Prior to the year 1420 artists painted in distemper, with gum, glue, or egg albumen, and it was not until about that time that John Van Eyck, called also John of Bruges, discovered a drying oil, and thus obtained the distinction of being called the inventor of oil painting. In the chapter on Varnish I shall allude to the protection afforded by the oils to the resins and colouring matter, and the date of Van Eyck's discovery appears corroborative of the idea that they did not use oils of any kind in very early varnishes, for it is precisely at this period, allowing sufficient time for the utility of the invention to become known, that early examples of musical instruments of the violin kind begin to appear, coming down to us in more or less perfect preservation. References also begin to be

made after this time to "durable varnishes" in various sources of information. I do not propose to maintain that my opinion on this point is well founded, I merely offer it as a possible explanation of the excessive rarity of wooden instruments of the violin class dating anterior to the time named. However that may be, French history is almost silent regarding these early musical instrument makers, except in the case of a hurdy-gurdy manufacturer of the name of Henry, who lived in Paris in 1292, and other three makers of copper trumpets and hunting horns, who are referred to as existing in 1297, and severally named "Henry the Scot," "William of Amiens," and "Roger the Englishman."

In 1566 the name of Tywersus of Nancy appears as a lute and violin maker to the princes of Lorraine. He is said to have taught a Nicolas Renault, who is reported to have assisted Andreas Amati to finish the instruments which the latter made for the chapel of Charles IX. in 1566. Another Jacques Renault is mentioned as having been established at this period in Paris, but nothing further is known either of them or their instruments. There is in the Paris Conservatoire a "cistre" bearing the name of S. B. Renault, without date. Fetis mentions a Saint Paul as a violin maker in Paris about 1640, but he is not known to any other writer. There were a Pierre and an Antoine Saint Paul in Paris from 1741 to 1772, but only their tickets have been found. Coming to 1646, traces of a Pierre Leduc have been discovered in a little pochette bearing that date, and it is described as of good make. One Antoine Despons is supposed to have existed in

the French capital about 1655, and to have made good instruments, but all trace of his work seems to have disappeared. Jacques Dumesnil, in Paris about the same time, is esteemed as a clever workman, and a pochette of his, bearing date 1655, is cited by Vidal as a most artistic production. The date 1670 is found on another pochette in the form of a rebec, bearing the inscription "Jacques Quinot à Paris." In a volume published in Paris in 1691, a maker to the King, called Rozet, is mentioned, and in the Conservatoire there is a tortoiseshell guitare bearing the name of Voboam, and the date 1693.

There were several makers in Paris of the name of Médard, the first of whom, François, is said to have acquired his trade in the workshop of Stradivari. Jean and Nicolas Médard, his brothers, are also reckoned to be good makers. The dates accorded to these three embrace but a short period of twenty-five years (1690 to 1715). Their instruments are described as of small pattern, and are distinguished by the beauty of their varnish; the quality of tone is comparatively poor, and they are chiefly esteemed as historical remnants of the art in France of that time. François is said to have been commissioned to make for the chapel of Louis XIV., and the violins by him which are known are modelled after the manner of those of the earlier Amatis. At the time when he is said to have been with the great Cremonese, the latter was only emerging from the traditions of the Amati school in which he was trained. Nicolas Médard was at Nancy as well as at Paris, and all three appear to have originally come from Lorraine.

In the seventeenth century there was a maker in Paris called Pitet, on the ribs of whose instruments this name has been found inscribed. They are chiefly basses, and only curiosities, suitable for cabinets. These are all the names of French violin makers previous to the dawn of the eighteenth century which have, up till now, been rescued from oblivion. Some of the records of the Guild of Lute and Violin Makers in Paris are extant, but they chiefly concern a later period.

In the beginning of the eighteenth century there was a maker in Paris named Nicolas Bertrand, of whom very little is known. He is supposed to have worked from 1705 to about 1735, and a solitary bass viol of his is cited, bearing his name burnt on the end of the neck ; the instrument, which is described as being well made, having inside a ticket with his name, and the date 1720. The varnish is red, very scurfy and dull. The system of thus branding names on violins became somewhat common in France after this, but it was never adopted by any makers of importance, and is a very inartistic method of signing a fiddle.

Jacques Boquay, to whom the same dates are assigned, had some renown in his time, but his instruments are not so rare nor so much sought for as is commonly imagined. They are, however, of good make, it is said, and generally have an agreeable reddish-brown varnish, sometimes inclining to yellow. His two contemporaries, Mathurin Ducheron and Claude Pierray, may be placed in the same class. Of the latter, the examples still existing are covered with a red varnish of the same character as Boquay's. Little is known about Ducheron. A maker appears to have been in Paris in 1720, bearing

the peculiar name of Dieulafait, of whom the only trace found seems to be a bass viol in the Conservatoire, but he had merely repaired this instrument. About the beginning of this century a maker named Sebastien Bourdet, of Mirecourt, is mentioned, of whom nothing more is known. An ordinary maker of the name of David, whose works call for no special reference, was a contemporary of Pierray and Boquay; but a supposed pupil of Boquay, René Champion, succeeded in making fine specimens after the manner of his master. One of his tickets is dated 1735, and his work is described as being carefully executed, and covered with very good yellow varnish.

Vincent Panormo, born in Palermo, it is said—no doubt, from the circumstance of the ancient name of that town being Panormos, and his having used its heraldic coat in some of his tickets—established himself in Paris about 1735, and made many instruments much superior to anything that had appeared there before his day. They are still highly esteemed in France. His varnish is of a clear yellow, and his tickets date from 1738 to 1778. A violin maker of the same name was in London about 1772, and will be referred to in due course. Louis Guersan, pupil and successor of Claude Pierray, began to sign his own instruments about the year 1735. He was provost or master of the Paris Guild of Violin Makers for the year 1748—a certain indication of his rank among his fellow craftsmen—but his work does not justify the distinction conferred upon him, one of the best judges of the French school describing it as anything but satisfactory. A great many instruments of his are still met with, and their general

appearance would lead one to anticipate better results from them than they actually yield. Their dimensions and thicknesses greatly vary. The alcoholic varnish is of a dull yellow, hard and dry, and the same authority says that when the bow is drawn across the strings the effect is very disappointing. A very good maker, called François Vaillant, distinguished himself in Paris by sometimes making better instruments than Boquay, who was his contemporary. That is not, of course, great praise, all the French makers already named being of second-rate order. A ticket of Vaillant is found dated 1738. Nezot and Plumerel are other two makers, of whom little is known but their dates, viz., about 1740.

Prior, however, to all these makers, a great name in French violin industry appears, although its first bearers cannot claim any higher place, if so high, in the art, for it was not until considerably later that one member of the family raised it above the general level of mediocrity which, down to his time, prevailed. It may, however, be as well to refer to it now, instead of adhering to more strict chronological order. In 1696 the distinguished name of Lupot appears. The first of this family was a Jean Lupot, in Mirecourt, who had a son, Laurent, born there in 1696, and who became a violin maker like his father; he was also, it seems, a schoolmaster at Plombières in 1747, and in 1751 he left that town for Luneville, where he resumed the business of fiddle-making, and remained until 1756. In 1762 he is found in Orléans, still in the same business, and he then disappears. He had a son, François Lupot, born at Plombières in 1736, who began work with his father at

Luneville, and in 1758 went to Stuttgard, where he was violin maker to the Duke of Wurtemberg for twelve years. In 1770 he removed to Orléans, and afterwards to Paris, where he died in 1804. He had two sons, Nicolas, born in Stuttgard in 1758, and François, born in Orléans in 1774. This latter became famous for the manufacture of violin bows. Nicolas was the great artist of his family, and the compiler of the work which was published by the Abbé Sibire under the title of "La Chelonomie." Previous to the time of Nicolas Lupot, the violin manufacture of France was, as I have said, of quite a second-rate order, but he set himself so intelligently to his work that he soon exercised a most beneficent influence on the art. He began his apprenticeship at Orléans with his father, and devoted himself with enthusiasm to the study of the old masters, especially Stradivari. He left Orléans for Paris, where he commenced business in 1798, and for twenty-six years he continued his labours there unremittingly, founding that excellent French school which culminated, and, perhaps, may be said to have terminated, with J. B. Vuillaume. It is stated that no violin left his workshop that was not entirely made by himself. He took Stradivari as his model, and his instruments to-day are very highly prized. His varnish is not so successful as the rest of his work, and he appears to have experimented a good deal in this direction, some of his violins being covered with different varnishes. It is generally pretty thick, and, on the majority, he seems to have used the harder and drier resins, as in many cases it has the appearance of having powdered, and become scurfy and cracked. Some con-

sider this a kind of embellishment. He made a great many violins, tenors, and violoncellos. Those dating from Orléans, and the early ones emanating from Paris, are not so highly valued as those made between 1805 and 1824. He also made several sets of quintets (two violins, two tenors, and a violoncello), whose appearance and quality of tone are almost identical. These quintets are very rare now. From his profound knowledge of the best old Italian instruments he also became famous as a repairer and restorer of these, and his own fiddles are rising in value every day, but none of the other Lupots approach him in excellence. After his removal to Paris he was chosen as one of the violin makers to the Royal Chapel, and also to the then recently established Paris Conservatoire. It is said that his price for a violin was £12, and for a violoncello £24, and that the last commission which he had from the Chapel Royal was for a suite of fourteen violins, four tenors, six violoncellos, and four double basses. These he was unable himself to complete, and they were finished by his pupil and successor, François Gand.

The celebrated violinist, Louis Spohr, played for a long time on a violin by Lupot, which he procured, in exchange for an Italian instrument, from the leader of an orchestra in a little town which he visited when he first started for Italy. He was so delighted with the full and powerful tone of his new acquisition that he promoted it to the dignity of his concert fiddle, and continued to play upon it until 1822, when he relinquished his professional travels. He then acquired a Stradivari, and transferred his Lupot to Matthäi, a

musician in Leipsic, after whose death it passed into the hands of another musician, named Ullrich. Spohr's Lupot became, of course, renowned during its owner's travels, and there is no doubt that, apart from the intrinsic merits of this maker's work, the preference accorded to it by such a distinguished performer largely helped to raise the name of Nicolas Lupot in the estimation of fiddle fanciers.

His tickets vary a good deal in style. In Orléans he incorrectly Latinised his inscription thus, "Nicolaus Lupot, Filius, fecit in Aurelianensis Anno." He does not, in this respect, appear to have been so fortunate as his great Cremonese models, whose numerous church connections probably guaranteed the accuracy of their Latin. Although tickets are of little other than corroborative importance, the sight of "fecit in Cremonensis" on an Amati, or "Faciebat in Cremonensis" on a Stradivari, would, probably, send along the spinal cord of a modern connoisseur a cold shiver of doubt which the loveliest varnish, the most exquisite contour, or even the most striking individuality, might fail wholly to counteract. Lupot also, more rationally, signed, "N. Lupot Fils, Luthier, rue D'illiers à Orléans, l'An." His Parisian tickets also vary: "Nicolas Lupot Luthier rue de Grammont à Paris l'An," "Nicolas Lupot rue Croix des Petitschamps, à Paris, l'An," and "N. Lupot Luthier de la Musique du Roi et de l'Ecole Royale de Musique Paris, 18—."

François Gaviniès was a maker in Bordeaux, who went to Paris in 1741, and became master of the Corporation of Violin Makers for the year 1762. His instruments are of quite common order, and it has been

jocularly said of him that he only produced a single good work in his lifetime, to wit, his son Pierre Gaviniès, one of the most splendid representative violinists of the French school. Another master of the guild was Pierre Louvet, whose year of office was 1742, and this appears to have been his sole distinction. The Conservatoire of Paris has a viol by this maker, dated 1747.

It would be tedious to the reader to refer individually to the thirty or forty violin makers whose names have been handed down, and who were actively engaged in the pursuit of their profession between the years 1740 and 1760. Many of them were comparatively poor representatives of the art, and some derive their claim to notice—if it is one—almost solely from their connection with the corporation already referred to. A general list will sufficiently recall their names to the reader. One or two examples of this period may, however, be selected, such as André Castagneri, an Italian, who arrived about this time in Paris, and made good instruments, both in regard to workmanship and quality of tone. They had a yellow varnish, and do not appear to be very common. One Vanderlist, at Paris, made very accurate imitations of the Guadagninis, it is said, about 1750—a statement which is somewhat surprising when it is remembered that the Guadagninis were at that time busy at their work in Italy. It at any rate indicates that the name had early acquired some renown, and perhaps Vanderlist went direct from their workshop to the French capital. He burnt his name on his instruments, besides placing a ticket in the interior. The violins of Pierre André Veron, another master of the guild, were at one time in fashion. He

was contemporary with Pierray and Boquay. Claude Boivin was a good maker from about 1744 to 1752.

The well-known name of Henry first appears as a maker in the earlier years of last century, and has so continued through successive generations down to our day. Jean Baptiste Henry, the first of the present family, did not mark or sign his instruments at all. Subsequently, his sons marked those which passed through their hands. His is good work. He died in 1831. Jean Baptiste Felix Henry, born in 1793, was a pupil of his father, and began business in 1817, going afterwards to Bordeaux (1823), and remaining there two years. He then removed to Marseilles, returning to Paris in 1844, and dying there in 1858. He made a great number of instruments, but never signed them. Charles, the second son of Jean Baptiste, was born in 1803, and was also a pupil of his father, succeeding to the latter's business in 1831. All his instruments (without exception) are said to contain a small ticket, in graceful manuscript: "Carolus Henry, Luthier, rue Saint-Martin, No. 151; fecit Anno Domini;" and around this inscription there is a neat and regular ink line. His work is excellent, but the dimensions of his instruments vary. They have a reddish yellow varnish. Octave Henry, a son of Jean Baptiste Felix, was born in 1826, and was employed by his uncle Carolus, and also by Maucotel. He went to Grenoble in 1854, where, perhaps, he still is. Eugene Henry, a son of Carolus, born in 1843, is, or was recently, the Parisian representative of this assiduous and somewhat distinguished family. He is chiefly employed with the repair of ancient instruments. There was a Henry in Paris before any of

these, but it is not known if he was related to them. His work is also described as good, with red-brown varnish.

Between the years 1760 and 1780, the names of from twenty to thirty French violin makers appear. Among those distinguished for excellence are Nicolas-Augustin Chappuy. He adopted the bad habit of branding his name on his instruments, and sometimes there is a ticket inside bearing the inscription, "Luthier de S. A. R. la Duchesse de Montpensier." The make of his instruments is good, but the varnish (alcoholic), generally of a yellow colour, is bad. The French violinist, Habeneck, played on a violin by this maker, and it is at present in the Paris Conservatoire.

About the year 1763, the following name, familiar in this country as well as in France, takes rank among the best makers. Fent, of Paris, has proved himself to be a most faithful and conscientious student of Stradivari, and some of his instruments merit classification with the best Italian productions. One of his violins, which was measured, was found in its principal dimensions almost to correspond with those of the famous Stradivari already referred to under the name of "The Messiah," showing that he was, not only in appearance, but in reality, a close observer of that great master. The sound holes alone differ from those of the Cremonese, being placed somewhat higher. Fent does not appear to have dated his tickets, a circumstance which makes it difficult to say precisely at what period he worked. He is generally placed in the second half of the last century, and a careful English writer (Pearce) places him from 1763 to 1780, but I do not know from what sources he derives these figures. A nephew of Fent

established himself in London at the time of the French Revolution, so that the above dates have an appearance of probability. Fent may have seen "The Messiah" while it was in the possession of the Count de Salabue, who bought it about the year 1760, and as this maker was not a native of Paris—the style of tickets showing him to be of another nationality —it is not improbable that he even learnt his business in Italy. It is a misfortune that a number of his instruments are worm-eaten, and his varnish has, in many cases, become oxidised from a red-brown to almost black.

Saunier was a maker in Lorraine, who went to Paris about 1770, and had some reputation for excellence, but his chief distinction is that he is supposed to have been the instructor of a greater man, Pique, who will be referred to presently. During the next twenty years, viz., from 1780 to 1800, an equal number of new names present themselves, some of which are entitled to high encomiums. François Nicolas Fourrier, known also as simply Nicolas, was a native of Mirecourt. He worked in Paris from about 1784 till 1816, when he died. He was violin maker to the Emperor's chapel, and his instruments are held in some estimation. There was another family of this name also at Mirecourt, two members of which distinguished themselves to a certain extent. The first was Didier Nicolas, the elder, also called Deaf Nicolas. He was born in 1757, and died in 1833. He made very good violins, and received a silver medal for one which he exhibited at an industrial exhibition held in Paris in 1806. His varnish is generally reddish brown, inclining to yellow. The

sound holes are very wide in the middle. He was in the habit of branding his mark and name on the inside of the back with a red-hot punch, or some such implement, in the place usually occupied by the ticket; and the inscription, which was disposed in the form of a triangle, runs, "A la ville de Cremone" for the two sides, and "D. Nicolas Ainé" for the base, with a small circle, containing his initials and a cross, placed inside the figure. Joseph Nicolas, his son, who was born at Mirecourt in 1796 and died there in 1864, worked with his father until the latter's death, and then carried on the business. He signed all his work with a pen, "J. Nicolas Fils," and marked it off as a ticket with the punch. When Joseph died, his widow sold the business to a violin maker of Mirecourt, named Derazey, and, curiously enough, along with it the right to use the above two marks, so that it is quite possible purchasers may find bearing them to-day new violins with the manufacture of which father and son had nothing to do. As I have not seen any instruments by these makers, I cannot describe the appearance which their marks present in the interior. If the punch used was an ordinary one, the carbonised marks in the violin would form the letters, and if the punch employed was such as used to engrave musical characters on wood, the letters would be in relief and the burnt marks be around them. From a *fac-simile* it would appear that the first-named was the kind employed.

But perhaps the maker of this group who became most celebrated was F. L. Pique, the supposed pupil of Saunier before mentioned. Pique was in Paris in 1788, and died in 1822 at Charenton Saint Maurice,

where he had retired to a small property which he owned. It is supposed that he made until 1815, or thereabout. His violins, like those of Lupot, have doubtless been much indebted to their recommendation by Spohr, who speaks of these two makers as the best of their time. I am not in a position to give a description of Pique's violins, and I have nowhere seen any allusion to them, except in general terms, noting their superiority. The Abbé Sibire speaks of a very clever repairer of old fiddles, who was called Namy, and was in Paris about 1788 and until the beginning of the nineteenth century; but although this author writes in a most enthusiastic manner about Namy's abilities, no other authority seems ever to have heard of him from any other source. It seems that the Abbé knew him personally. Original work from his hand has not come down to our time, if it ever existed. One violin maker of this period, whose double basses are to this day sought for with avidity — perhaps chiefly because of their maker's fate — figured prominently in a totally different walk of life. His name was Leopold Renaudin. He had his place of business in the Rue Saint Honoré, in 1788, and took an active part in the excesses committed during the French Revolution. He was one of the fiercest of the Reds, and was a party to the death of a young man who was brought, in error, before the revolutionary tribunals. After the murder of this innocent person, Renaudin denied having been one of his judges, but he was confronted with irresistible proof of his complicity, and, no longer able to maintain his denial, he was, with some others, condemned to death, and executed the 7th May, 1795. Some days before

his condemnation he said, alluding to his work on the tribunals: "We were hatchets; do you punish hatchets?" What a transposition! From a humble yet not unskilled maker of violins, and a servant of the most heavenly of all the Muses, to a dabbler in the blood of his fellow creatures!

It is a relief to pass to the name of one of those who, with Lupot and Pique, commenced that brilliant period of the French school when the study of the old Cremonese makers was pursued with devotion, intelligence, and perseverance. Aldric worked a long time in Paris, the oldest ticket of his found being dated 1792, and he was engaged at his craft until 1840. His instruments are remarkably well made, and as remarkable in quality of tone. The varnish is generally red, somewhat thick, but agreeable to the eye. He made a great many new instruments, besides a number of tenors, which he fabricated in the cleverest manner and with great judgment out of old Italian viols.

From the year 1789 until about 1820 there worked in Paris that masterly restorer Kolliker, to whom I have referred in my opening chapter. It was he who, innocently or otherwise, played that provoking practical joke on the world of violin fanciers by cutting down the viol, or viola, of Johann Kerlino and making it into a violin. It deceived Fetis, and still deceives, on paper, many others entitled to less sympathy. Kolliker appears to have been the *beau idéal* of a restorer, but he does not seem to have entirely made any violins himself. It is said that an instrument never left his hands without having been wholly righted by his own fingers, even to the placing of the bridge, the sounding

post, the adjustment of the pegs, and the choosing and mounting of the strings. Had there been more of his type during the hundred years that preceded his busy life, the world would probably now have, uninjured, as many thousands of genuine Cremonese violins as there are at present fifties.

Between the years 1800 and 1840 many violin makers in France attained celebrity. Among the most notable were the following: Pierre and Hippolyte Silvestre, the former born at Sommerwiller in 1801, and the latter at St. Nicolas du Port in 1808. These two brothers acquired a knowledge of their business under a maker in Mirecourt, named Blaise, and afterwards went to Paris. Pierre was at first employed there by Nicolas Lupot, and afterwards by Gand, who succeeded to Lupot's business. Hippolyte entered the service of J. B. Vuillaume, who by this time was also established, but who will be referred to separately. In 1829 the two brothers commenced on their own account in Lyons. Hippolyte retired in 1848, and Pierre died in 1859, the business being then managed by one Pichon, and afterwards by Hippolyte Silvestre the younger. In 1865 Hippolyte Chrétien, a nephew, and also a violin maker, took over the concern, and the firm became "Hippolyte Chrétien, Silvestre Neveu." While the founders, Pierre and Hippolyte, were partners, they made many instruments, which bear the inscription, "Petrus et Hippolytus Silvestre, fratres fecerunt Lugdun (Lyons)," and from 1848, when Pierre alone remained, he signed "Pierre Silvestre à Lyon." The violins by the latter are reckoned the best, and are distinguished by careful workmanship and excellent choice in the

wood. They are placed in the front rank of modern productions in France, and it is estimated that Pierre produced about 350 instruments bearing his own name. Hippolyte Chrétien is said worthily to uphold the reputation of his uncles. The old firm and the new have each received more than one medal for their exhibits at various international and local gatherings. Another good maker, and a medallist, was Jacques Pierre Thibout, who was established first at Caen, and was also in Paris in 1807. His medal of the first class was obtained at the latter place in 1855. The violins of Breton, in Mirecourt, who styles himself maker to H.R.H. the Duchess of Angoulême, are described as carefully constructed and of a good model, having light yellow varnish. He worked from about 1812 to 1830. Between 1814 and 1830 there was a non-professional maker in Paris of the name of Gosselin, whose works were not despised even by musicians of distinction. He was a great friend of Kolliker, who is said to have guided him with his profound knowledge of old instruments. Gosselin frequently employed for the backs and ribs of his instruments wood having a curious speckled appearance, and sometimes his violins have a decidedly fine tone. He also made violoncellos. One of his tickets runs: "Fait par Gosselin, amateur, Paris, année 1826." Claude Victor Rambaux, born in 1806, and who commenced his apprenticeship with one Moitessier, in Mirecourt, receives from his biographer very high praise. He began his career when he was fourteen years of age, and, after remaining with this maker until 1824, he went to Caen, and was employed by Thibout for three years. In 1827 he removed to Paris, and was

employed by Gand, whose principal man he soon became. He remained twelve years in this employ, and in 1838 commenced on his own account in the Faubourg Poissonnière, where he continued his indefatigable industry for nineteen years. He then retired to Mirecourt (1857), having acquired a small competency by his labour, but still occupied himself in the repair of old instruments—in which work he is said to have been without a rival in Europe—down to his death, which took place in 1871. He excelled also in the manufacture of new violins, and appears to have been highly esteemed for the rectitude of his character and the gentleness of his disposition. He distinguished himself at three Paris exhibitions, and one of his tickets runs, "Claude Victor Rambaux, Breveté à Paris, 1846, C.V.R." Another of this distinguished group, Sebastien Philippe Bernardel, was born in 1802, in Mirecourt, where he was apprenticed. He went to Paris in 1820, and was first employed by Nicolas Lupot, and afterwards by François Gand. In 1826 he began for himself, and continued alone until 1859, when he took his two sons into partnership, and the firm became "Bernardel et Fils." The violins made by the father are described as of first-class quality, both in finish and tone. His tickets, at first, are wholly in manuscript, but are afterwards printed with his sign-manual appended at the bottom. He left a great number of instruments, and was especially successful in his violoncellos. In 1866 he retired, and died in 1870. The sons then entered into partnership with Eugène Gand, and the firm became "Gand et Bernardel Frères," which it is still.

Charles Jacquot is another French maker who merits mention. He established himself in Nancy in 1827, and remained there until 1852, when he went to Paris. He received a gold and a silver medal, as well as other distinctions, at various exhibitions. Charles François Gand was a pupil and the son-in-law of Nicolas Lupot, to whose business he succeeded in 1824, and he left a number of instruments which are much esteemed in France. He was also celebrated as a restorer and repairer of old Italian violins. This business was carried on by his eldest son, Adolphe Gand, who took his younger brother Eugène into partnership, when the firm of Lupot became that of "Gand Frères," and, after the death of Adolphe, "Gand et Bernardel Frères," as above stated. Francis Chanot, born in Mirecourt in 1788, became an officer in the French navy, but, subsequently, turned his attention to the study of science and violin making. He became a savant of some distinction, and the result of his studies in the violin industry was the invention of a new fiddle. In 1817 he presented an example of his discovery to the Academy of Fine Arts. The principal difference between this instrument and the regular shape consisted in the suppression of certain of the distinguishing features of a violin. For example, it had no protruding margins, no side scoops, no blocks in the interior, and the upper and lower tables were made in single pieces. The sound holes were cut parallel, the bass bar placed in the centre, and the sound post behind the bridge. These instruments remained in fashion for about two years, and were sold at £12. When this curious specimen was tested by the Academy, a commission was nominated to decide its

merits, and of this commission the celebrated composer Cherubini was a member. After two successive trials, a decision was arrived at similar to that in the case of Savart's violin. Chanot's instrument was pronounced superior to one of the best-known Stradivaris. Francis Chanot continued to make until 1824, when he re-entered the navy. He died four years later. George Chanot, his brother, born at Mirecourt in 1801, went, after completing his apprenticeship in his native town, to Paris in 1819, and became one of the cleverest violin makers of his time. He at first worked with his brother on the new model; but, in about a year's time, he entered the service of Clement, another Parisian maker of that period. In 1821 he went to Gand's workshop, which he left in 1823 to begin on his own account. He continued in business until 1872, when he retired in favour of his son-in-law and pupil, Joseph Chardon. He had the reputation of being the first connoisseur in Europe, and his own instruments are described as of beautiful workmanship and fine tone. He appears to have been able as well to inspire those nearest to him with his own enthusiasm and some of his ability, for his first wife made several violins, one of which was exhibited at the Paris Exhibition of 1827. She is said to have assisted her husband regularly in the workshop. He had a son who came to London, and is still there.

Pierre Napolèon Jeandel, a good maker in Rouen, received some medals for exhibits in various years. He went to Rouen from Mirecourt in 1835, and may be there now. Charles Adolphe Maucotel, born in Mirecourt in 1820, and taught there, went in 1839 to Paris,

where he was employed by Vuillaume for some time. In 1844 he began business on his own account, and continued to make good violins until 1858, when he committed suicide under the influence of cerebral fever. He had obtained a medal of the second class in 1855. His brother was established in London. Joseph Louis Germain, born in Mirecourt in 1822, was another maker of ability. He went to François Gand in Paris in 1840, and afterwards to Vuillaume, whom he left in 1850, returning to the firm of Gand Fils. In 1862 he commenced in his own name, and returned to Mirecourt in 1870, where he died the same year. He appears to have been an extremely diffident man, whose modesty did him considerable injury in business, as his instruments are now recognised to be of a superior kind. He is one of many illustrations of the truth of the old Scottish proverb, "Spare to speak and spare to speed." Another Mirecourt apprentice was Charles Mennégand, who was born at Nancy in 1822. He went to the French capital in 1840, and became a workman with Rambaux, with whom he remained five years. He was also employed by Maucotel, and in 1852 he removed to Amsterdam, where he is said to have made a number of fine instruments. Returning to Paris in 1857, he continued there to produce good work, especially violoncellos. Mennégand was a second-class medallist in 1855 and 1867. Claude Augustin Miremont, a native of Mirecourt, went to Paris in 1844 and remained there until 1852, when he emigrated to America, and settled in New York. He returned to Paris in 1861. He is reputed to be one of the best modern French makers, and is a medallist of various international exhibitions.

Charles Simonin, a pupil of Vuillaume, was born in Mirecourt. He became one of Vuillaume's best men. In 1841 he went to Geneva, where he remained eight years. He afterwards (1849) settled in Toulouse, and obtained from various exhibitions several marks of distinction for good work. About the same period, or a little later, other makers in France distinguished themselves at similar shows, notably, Lapaix of Lille, Grandson Fils of Mirecourt, and Derazey of the same place. This last is the maker who purchased from the widow of Joseph Nicolas the business of that maker as well as his and his father's business brands. The family of Vuillaume, to be referred to presently, also came originally from Mirecourt, and it will thus be seen that this town, bearing a somewhat evil reputation in the matter of fiddles, can claim a good many superior makers as her sons. The manufacture of market violins in France is almost entirely concentrated in Mirecourt, Luneville and the adjoining district, the pine for the upper tables being found in great abundance in the neighbouring forests. When small country makers have about a dozen instruments finished, one of the members of the family takes them into these towns and hawks them about, in much the same manner as chair-frames and cabinet goods are sold by the outside makers from the Hackney district to the large establishments in the vicinity of the Curtain and City Roads in London. There are, of course, also makers in Mirecourt on a grand scale, who manufacture high-priced instruments. In the Paris Exhibition of 1878 there were shown violins of which the wholesale price was 3s. 11½d., and upon one of these a grand solo was

once performed by a celebrated artist. The instrument appears to have passed through the ordeal without suffering injury, but the effect upon the audience and upon the artist is not stated.

I suppose there are few violin fanciers in the world to whom the name of Vuillaume is unknown. The most celebrated of that name did so much, and helped others to do so much, towards plucking the heart out of the Cremonese mystery, if such a feat may be said to have been yet accomplished, that it would be strange indeed if he were not widely known and esteemed in such circles in all countries. His long career was one of almost continual personal progress in his own art; and during its course he not only sacrificed time and money to the general advancement of this industry, but it may also, I think, be said that the first book which threw any clear light on the history of the great Italian makers and their works was compiled from information carefully gathered by him, and frankly placed at the disposal of those competent properly to utilise it. He grudged no expense and spared no personal effort to raise the modern industry of violin making to the rank of an art, such as it was in Italy in the time of the Amatis, Stradivari, and Guarnerius, and from which it had gradually fallen. He courted the assistance of the most learned and scientific personages of his day, and inspired them with a portion of his own enthusiasm, making no mystery of his craft, nor claiming to be possessed of secrets which he declined to reveal, a practice too common with some of his contemporaries. Death overtook him at the last so suddenly, that his varnish secret—if it really was one, which I am inclined

to doubt—should, perhaps, hardly be instanced as an exception. He had the natural reward of this wise course in the just appreciation and implicit confidence of all true connoisseurs. A curious testimony to his enthusiastic devotion to his art exists in the following peculiar dedication to him of Paolo Lombardini's little brochure: "These trifling notices are dedicated to you, excellent maker of bow instruments, Mr. Vuillaume, of Paris, who, admiring the genius of Antonio Stradivari, the perfector of your art, have raised to him a worthy monument in collecting and publishing important memorials regarding the works of the sublime master, and to you, Doctor Cesare Stradivari, illustrious accoucheur, who to-day sustain the dignity of the house, having also the blessings of the 1000 families for whom, with secure judgment, you saved the precious days of adored mothers while facilitating the opening of the gate of life to their beloved children." This singular mixture of violin making and obstetrics does not, at first sight, appear quite congruous, but I suppose it was thought necessary to connect, in some way, the celebrity of a modern Stradivari with the genius of his distinguished ancestor.

The first trace of a Vuillaume occurs in an instrument by Jean Vuillaume, a maker in Mirecourt. This violin displays very little ability, although it has been said that this Jean Vuillaume was a pupil of Stradivari. Fetis includes him among those privileged persons, and states that he produced violins from 1700 to 1740. A highly competent judge, who has seen his work, says that not only does its appearance prove that he never worked under the direction of that great man, but it

also shows that he never, in all probability, even saw a Stradivari violin. This instrument was the property of J. B. Vuillaume, and is described as of quite an ordinary make, with the purfling painted instead of being inlaid, and having a small design in black running round the upper and lower tables. It has a carved head, and its arching is well calculated, resembling, in this respect, the instruments of Maggini, but the sound holes are badly designed and badly cut, the whole being without any value except as a curiosity. It has a light yellow varnish. In the inside there is a ticket in the maker's handwriting, bearing the following inscription: "Fait par moy, Jean Vuillaume, à Mirecourt, 1738." The same authority, Vidal, from whom these particulars are taken, says that it is impossible for any connoisseur to find in this work the slightest trace of the magnificent skill of Stradivari. Some researches were made in order to ascertain something about him, and if he was an ancestor of the subject of these lines, but they proved fruitless. Claude Vuillaume, born in Mirecourt in 1772, is the first known member of the more renowned family, although he was only a maker of cheap fiddles and branded them with his name without any further addition in the way of date, &c. He had five children, four of whom adopted the profession of their father—the other was a daughter. The work of these four which left their father's shop was branded in large letters with the fanciful mark, "Au roi David, Paris"—a mark which was also, to speak mildly, inaccurate as well as fanciful. The eldest of these apprentices was Jean Baptiste, who was born in Mirecourt on the 7th of October, 1798. When he was nineteen years old,

François Chanot, before mentioned, engaged him to work at the manufacture of the new-shaped violin, for which that maker had just obtained a patent, and Vuillaume went to Paris in 1818, remaining about two years in Chanot's shop, which he left in 1821 to become a workman with one Lété, who kept a lace shop, a violin shop, and who was also an organ builder. Vuillaume, in 1825, became a partner in the violin business, which was carried on in the Rue Croix-des-Petits-Champs, under the firm of Lété and Vuillaume. In 1828 he parted from Lété and continued the business alone. Previous to this he had married a Mlle. Guesnet, a lady of great intelligence, whose wise counsels and encouragement are said to have contributed in a great degree to the success of her husband. He remained at Paris for about thirty-five years, and, in 1860, removed to a property which he had acquired at Ternes, establishing his workshop there, where he died. When he began business, at the age of twenty-nine, on his own account, he was already possessed of marvellous ability, but his new violins, to the manufacture of which he gave all the care he was capable of, sold slowly, and at low prices. The rage for Italian instruments swept aside the demand for all others—nothing would satisfy the world of amateurs and connoisseurs but an Amati, a Stradivari, or a Guarnerius. In the words of his biographer, Vuillaume set to work, and, after a series of experiments, he offered, one day, for £12, a magnificent violin, by Stradivari, and signed by the great master. Vuillaume is said to have been an honest man in the fullest acceptation of the term, and, to the unsophisticated, this statement will seem

to require some explanation. But, even in those days, no one would dream of obtaining a Stradivari for such a sum, and it is to be understood, although it is not so stated, that Vuillaume did not sell these instruments as veritable Italian violins, but as copies. He found it necessary to live by making imitations of the old, or die in constructing new ones. Finding success in this manner of work so pronounced, he, about the same time, and after seeing a bass viol by Duiffoprugcar, commenced constructing those violins and violoncellos which are to this day reckoned by some to be the actual productions of that ancient maker. Whether he sold those instruments "standing upon one foot," as the phrase goes, or whether the fraud was invented by their subsequent possessors, I cannot ascertain, for any allusion to the possibility of a misapprehension of this circumstance seems to be carefully avoided; but that he could, and did, make them is certain, not only from his own affirmation, but from the testimony of Paganini, before referred to, and from many other sources. A great number of splendid Italian instruments passed through his hands, and he set himself with true scientific enthusiasm to discover the causes of their excellence, and succeeded to an unprecedented degree. Besides his labour and study at home, he travelled through Switzerland, the Tyrol, Italy, and elsewhere, buying maple and old pine with the bark on, old furniture, old flooring, &c., and made them up into violins and violoncellos, experimenting in various ways, until he came to the conclusion that new wood, dried in pieces of from 1in. to $\frac{1}{2}$in. thick for a period of about ten years,

was the best. He was a clever merchant withal, and was not without his detractors, but I imagine that the bulk of the trade jealousies which his unexampled success evoked have long since been extinguished. Some years before his death he invented a machine for regulating the density of the gut in the manufacture of violin strings, and went to Naples to organise its application in the establishment of Rufini. He was a many-sided artist, and has left numerous interesting specimens of work outside the ordinary course of violin making, and among these may be mentioned a marvellous copy of a three-stringed rebec, which he imitated from a figure in a small Italian miniature of the thirteenth century, and presented to the Paris Conservatoire. He was also the inventor of the Octo-bass, a three stringed instrument, tuned to C, G, C, thus giving four notes lower that the ordinary double bass. The Contralto was another of his inventions. It was a kind of tenor, and was reported to have double the orchestral effect of the usual model. The Chin-mute was invented by him. It saves the performer from interrupting himself in order to place the mute on the bridge. It is worked by the chin pressing at pleasure on the tail-piece, and was called by Vuillaume the *Pédale Sourdine*. He made a great deal of money, no doubt, out of the violins which he secured in Milan at the death of Luigi Tarisio, and died a comparatively wealthy man. Besides his studies in violin making, he directed his attention to the manufacture of bows, and, with the model of Tourte before him, he was instrumental in training some of the best bow makers that France can claim since Tourte's

death. Vuillaume also invented the steel bow, and for ten years he turned out from his workshops about five hundred of these annually. He is the ingenious author of the fixed nut. He it was also who supplied Fetis with the documents and information, and the projection of the progressive diminution of the diameter of Tourte's sticks, which forms the illustration contained in the chapter on bows which Fetis appended to his work on Stradivari; and it was to Vuillaume that Felix Savart was indebted for the largest part of the knowledge which enabled him to carry out the remarkable series of experiments to which I have already referred. He was a member of the committee of the South Kensington Musical Exhibition, held in 1872, and was invited to superintend the arrangement of the Italian stringed instruments exhibited there, where his own three exhibits in violins, already described, were the finest shown. He also lent to this exhibition an exquisite cetera, made by Stradivari in 1700, having carvings from designs by Correggio. This instrument was found in Venice and brought to France in 1845, and is a work of the most extraordinary finish. It was the property of the exhibitor. At the London Exhibition of 1862 he showed two imitations of a Stradivari violin, which some of the most experienced judges could not distinguish from the original. He made, occasionally, for personal acquaintances, some special instruments, which he jewelled in the upper table with rubies, a decoration which does not, of course, enhance the value of the violin except as a *curio*. I have seen one of these examples and do not think the device worthy of imitation.

In his private character, J. B. Vuillaume gained much esteem. His habits were marked by great simplicity, while he remained a studious and indefatigable violin enthusiast to the last. When a young workman, he acquired the respect of his employers by the assiduous regularity of his behaviour, and when he became more generally known he was surrounded by the most notable artists of his time. He latterly lived alone in his house at Ternes, having his little receptions on the Mondays and Thursdays of each week, and many a distinguished violinist could, no doubt, tell of these afternoons and evenings. One of his daughters became the wife of the great living French violinist, Alard, and at a musical party held at his son-in-law's house he was last seen by his biographer, on Sunday, the 14th March, 1875. On the Wednesday following he had a violent shock of apoplexy, and on Friday evening, the 19th of the same month, he died, surrounded by his kindred. Thus passed away the greatest violin maker of modern days, to whom the world is indebted more, perhaps, than to any other man since Stradivari, for the advancement and knowledge of all that pertains to this most perfect of musical instruments. He left two daughters, but no sons, and the business, after a short time, was discontinued, I think, by his representatives. His tickets are of various styles, some in manuscript, others printed, others again printed and having his own signature appended as well, while some have the number of the instrument inscribed on them, and others are without this number. Most of them have a date, but others have none. The majority have a little double circle—after the manner of Stradivari—containing his

monogram and a cross, and sometimes this circle incloses only the initials, in prettily-formed written characters, "J. B. V." I do not know if any accurate record of the number of his instruments has been kept, but a ticket of his, dated 1829, bears the number 170, and as his work rose, year by year, in public estimation, I should not be at all surprised if the total number bearing his *cachet* exceeded 5000. He has been imitated to a great extent, and marvellously well in same cases. Many of his instruments are, of course, superior to others, and of higher value, but a good, sound Vuillaume, of his later make, would, probably, now be considered cheap at £30 or £35.

CHAPTER V.

DUTCH, BELGIAN, AND OTHER FOREIGN MAKERS.

THE impetus given to violin making by the great Cremonese makers was felt in Holland and Belgium as well as elsewhere. The latter country has long been noted for the manufacture of musical instruments of various kinds, although it has never greatly distinguished itself in the making of fiddles, and as early as 1557 the industry had become such an important one in the city of Antwerp that its members there requested admission into the famous Guild of St. Luke, which was then a powerful corporation. They obtained this privilege on the 28th March, 1557. The following statutes or rules, enacted for their guidance, refer chiefly to harpsichord makers, but they appear also to include such other makers of string instruments as may have then existed in Antwerp: "First. All the petitioners shall be obliged to inscribe their names immediately in the Guild of St. Luke; they shall take the oath, and pay the usual entry money. Second. As

masters and associates of the said guild, they shall be free, and shall have the privilege of exercising their calling of makers of and dealers in harpsichords and other instruments of music of similar kind, in the city and suburbs of Antwerp, in the same manner as hitherto, without exaction of any proof of ability. Third. They and their successors, makers of harpsichords, received into the Guild of St. Luke, shall enjoy equally with all masters and associates the present and future privileges and liberties of the corporation. Fourth. Henceforth, nevertheless, no new maker shall be admitted without having previously constructed and finished with his own hands a masterpiece. This work will have to be fashioned in the establishment of one of the master experts named hereafter, who shall furnish to the applicant for membership the necessary materials and utensils. The proof shall consist in the complete manufacture of a harpsichord, 5ft. long or more, of a shape in the choice of the applicant. It shall be well and solidly made, of. good proportions, such as is demanded in similar work. It ought to have a good tone, and be duly mounted Fifth. When this work is finished it shall be carried to the hall of the corporation, where the master experts shall inspect it, and form their judgment thereupon in presence of the deans and council and two or three harpsichord makers. They shall declare honestly on the faith of their oath if the instrument is or is not constructed and finished in accordance with the conditions required by the preceding article, and if he who made it is or is not worthy to be received into the mastership of the corporation. Sixth. If the proof is

acknowledged good, the master expert at whose establishment the instrument has been made, and who has furnished the materials and utensils, shall have the right to keep it as a recompense for his trouble and outlay. Seventh. If the work is not acknowledged to be satisfactory, the applicant for membership shall be obliged to take it away, and to pay the master expert the price of the materials and utensils furnished. Eighth. Each year the deans and council of St. Luke shall choose from among the harpsichord makers two capable master experts, who shall be charged to make the examination of the masterpieces, and the declarations required by the preceding articles, under faith of their oath. Ninth. Henceforward no one shall be allowed to exercise in the city and suburbs of Antwerp the calling of a harpsichord maker, or maker of any musical instrument of that kind, if he have not first been admitted into the Guild of St. Luke, and if he have not paid the required fees and accomplished his proof in manner above indicated, under penalty for each offence of a fine of six Carolus florins, payable, one-third to the Sovereign, one-third to the City, and one-third to the guild. Tenth. Each free harpsichord maker of this city shall be obliged to put his private mark, his signature, or his escutcheon upon all the instruments which he shall make. This mark shall be placed on the most prominent portion of the instrument before it is exposed for sale or sent away, under penalty of a fine of two Carolus florins for each instrument sold without obedience to this injunction." These strict rules appear to have had the effect of creating a great trade in Antwerp in harpsichords, for it is said that almost

immediately after their institution the Antwerp makers supplied the whole of Europe with these instruments for a period of a century and a half. This is not surprising when it is considered that these statutes were almost wholly in the public interest. I imagine that there are few fiddle fanciers who do not now wish that some such clauses as Numbers 4 and 10 had been binding on the violin makers of Europe during the three following centuries, or that they could be made binding for all time.

One of the earliest makers in Belgium, of whom any trace can be found, was one Bourbon, in Brussels, by whom there are still in existence some violins, tenors, and double basses. His instruments are modelled after the manner of Gasparo da Salò, having parallel sound holes with very wide openings. He is supposed to have lived about 1600. In Antwerp, about 1641, there is some trace of a Theodore Verbruggen, who, it is said, made a double bass for the cathedral of that city, and another double bass made for the same church is still in existence, and bears a ticket of its maker, which reads as follows: "Peter Porlon tot Antwerpen, f. 1647." It is said to be played in the cathedral to this day, and that the musician whose office it was to perform upon it in the year 1847 caused the following inscription to be placed on the back in commemoration of its two hundredth anniversary: "ANTWERPIÆ IN SANCTÆ MARIÆ VIRGINIS UNO ALTEROQUE ÆVO JEHOWÆ LAUDES CANUI," which may be translated, "In the church of the Holy Virgin Mary at Antwerp, I have, during two hundred years, sounded the praises of Jehovah." Somewhat later, there was a Jean Borlon in Antwerp, by

whom there exists a double bass in the church of St. James, where there is also a bass viol of good tone, by one François Borlon. It is considered probable that these three Borlons, or Porlons, as well as Verbruggen, have also made violins, and that they may come to light some day when the many ancient nooks of that quaint city have been more fully explored. From about 1700 to 1730, two makers, named Egidius Schnœck and Rottenbrouck, worked in Brussels. Specimens of their manufacture exist, and are good. They are formed on the Amati models, and have a reddish brown varnish. Egidius Schnœck had a son, or relative, who was in Brussels after 1744, as is evidenced from the following curious ticket taken from a bass which he had repaired: "Cette basse par Marc Snœck, réparée pour faire voir à ces envieux mon adresse, icy près de l'église de Saint Cery, à Bruxelles, encien luthier." From about 1720 to 1750 Ambroise de Comble was a maker in Tournay. He claims and is admitted to have been an actual pupil of Stradivari, and to have worked for him in Cremona. He has left fine instruments, chiefly, it is said, some beautiful basses. His tables are, however, described as too thin, and the varnish, though fine, is rather dry. The model also is irregular, and the sound holes placed somewhat low. One Bossu, at Eterbeck-les-Bruxelles, from 1750 to 1780, was a good workman, who has left instruments of fine quality after the Amati form, with good yellow varnish. There are also specimens by Delanoix, of Brusssls, about 1760, of similar workmanship, and, in the beginning of that century, Palate, of Liège, made very good instruments in imitation of the Italians. Some still in

existence are held in considerable esteem. A sculptor in Ghent, named Franck, turned fiddle maker, or, rather, repairer, working from 1800 to 1830. He is reported to have been clever, but to have made few new works. Another repairer of some celebrity, in the same town, and at the same time, was one Lambin. At Antwerp there was a John Baptist van der Slaghmeulen, and from 1730 to 1760, one Willems, who imitated the Italians well. There are in existence numerous violins by him, having a reddish-brown varnish. One of the best of the old Belgian makers was Hoffmann, of Antwerp. He dates from 1700 to about 1725, and his work is distinguished by first-class treatment in imitation of Amati and Joseph del Jesu. He left many instruments, and there are still a number existing, having a warm red-brown varnish, very like the Italian violins of that time.

The earliest Dutch maker of any importance was Jan Boumeester, who was in Amsterdam in the early years of the seventeenth century. M. Vidal possessed a violoncello by him which, he says, was very well made, of a large pattern, with yellow varnish, and having a carved head. It had the following ticket inside: "Jan Boumeester me fecit, in Amsterdam, anno 1637." Gysbert Vibrecht, in the same place, about 1710, was a maker of whom little or nothing is known. From 1720 to about 1740 there was one Lefebvre, in Amsterdam He appears to have been a Frenchman, and it is conjectured that he learnt his trade in Italy, as the violins by him which are still in existence display a class of work of much greater excellence than that produced in France at the same period. His instru-

ments are modelled on the Amati pattern, and have very good yellow varnish. Contemporaneously with Lefebvre, Peeter Rambouts flourished in Amsterdam, He made very good violins, tenors, and violoncellos, but was not particularly successful with his varnish, which is thick and highly coloured. Peeter Jacobs, at Amsterdam, about 1700, was another good maker who imitated the model of Nicolas Amati very successfully. The varnish is reddish-brown. Some ordinary makers in Holland were in the habit of purfling or inlaying their violins with whalebone instead of ebony, and Jacobs followed this example, which has lowered the value of his work. Many violins by Jacobs are still in the market. The cleverest Dutch maker is said to have been Jean Kœuppers, who worked at the Hague from 1760 to about 1780. A large number of his instruments are also in existence. I have never seen any of them, but they are said to be very well made, though having a disagreeable thick yellow varnish.

The violin making of some continental countries, besides those already named, has been so slightly developed, or has attracted so little attention, that nothing can really be said about it. In Spain I have only met with two names, viz: Joseph Contreras, in Madrid, in the first half of the eighteenth century. He is reported to have made copies of Stradivari so skilfully, and so fine in quality of tone, that they readily passed for genuine works by that master, and were sold as such. A date given to him is 1746. The other maker is Carole Razenzo, of Barcelona, about 1700. He appears to have been an Italian. Sweden furnishes one maker named Sweno Beckmann, who worked in Stockholm

about 1706. In Norway the peasantry are clever enough to fabricate their own fiddles, so that there has been little or no room for the development of the manufacture as a regular industry in the land of fiords and amts. In the Exhibition of 1862, a specimen of their class of work—a Hardanger violin—was exhibited by a Mr. A. Heldal, of Bergen. Two names from Russia have been deemed of sufficient importance to be enshrined in history, viz., S. Kiaposse of St. Petersburgh, about 1748, and A. Grobitz of Warsaw, about 1750. Athens and Constantinople have also had, I think, each a maker assigned to them, and I am told that the United States have, of late years, been making gigantic strides in the art, but I am not in a position to give any information regarding the quality of the violins made there. Our American cousins are, however, now said to be equalling, if not excelling, the greatest Cremonese instruments that were ever made, and if this news prove as true as it is good, it will, provided the fiddles are cheap, be very welcome to the Old World amateur of modest means who has hitherto sighed in vain for a great instrument. I believe Canada claims some makers of repute, but of these I know nothing.

CHAPTER VI.

ENGLISH, SCOTTISH, AND IRISH MAKERS.

THE learned Dr. Schebek, before referred to, in discussing the origin of the change from the ancient bow instrument to the violin in its present form, asks if it is not possible that the metamorphosis took place in this country? With the discovery of the remains of cave lions at Charing Cross fresh in our minds, it may seem hazardous, or at least imprudent, prematurely and wholly to reject such a hypothesis, but I am afraid we cannot, in the meantime, make any sound claim to the distinction. If it could be proved that the art of thrumming a thong of skin or a string of fibre, one end of which is fastened to a crooked stick while the other end is held between the teeth and tightened or loosened as the exigencies of the music demand, was the origin of violin playing, and that the first step made towards the improvement of this primitive music was when the fruit of the *Lagenaria vulgaris* was emptied of its pulp and seed and employed as a sounding table over which the string was stretched, we might, with as much show

of reason as any other people could display, claim to be the original inventors of the parent violin, and the earliest performers of violin music; for the bottle gourd —so called, not from its shape, but because it has a hard outer covering or shell-like skin, and is used, when hollowed, as a vessel for containing liquid—seems to be about the most primitive form of the fiddle, and with tropical shells found on the tops of our mountains, cave lions in the beds of our valleys, and other prehistoric indications of the former prevalence of a warmer climate, we might boldly premise that even the bottle gourd was at some time indigenous to this soil. But, although we might be able to make, in this way, a claim equal to that of any other race, it would not be a better one, for the first-mentioned means of producing sound from a string would almost seem to be one of those intuitive conceptions with which humanity is supposed to be endowed, as it is as widely prevalent among early folk as is the notion of the Deluge, and has come down from the dawn of human society to the present day, when our civilised schoolboys still employ it as a means of distracting their idle moments. The gourd instruments appear to be almost as universal among peoples in a natural state who can procure them. A specimen of this primitive form, having the body made of a huge pumpkin, and the strings of the tough fibres of a creeping plant, was exhibited at South Kensington in 1872.

From the bottle gourd to the Ravanastron would be a good jump, but no ray of light illumines the darkness of the gulf by which these two are separated. It is said that Indian tradition ascribes the invention, or, at

least, the naming of the latter instrument, to a king of Ceylon, called Ravana, who is supposed to have reigned at a time dating five thousand years before Christ. The Ravanastron is by no means an imperfect instrument, considering the early period of its fabrication. The barrel, which serves as the sounding case, consists of plane tree or sycamore, and is about 4½in. long, with a diameter of 2in. Over one end of this barrel is stretched a piece of serpent skin, representing the upper table; into the barrel is inserted, somewhat after the fashion of the handle of a wooden mallet, a stem or stick, whose free upper length is about 22in., and which, of a round form nearest the case, becomes flat at the top, and is slightly bent backward. This handle is made of pine, and its head, pierced by two holes of about half-an-inch in diameter, admits from the back two large pegs, 4in. long, to which two gut strings are fastened, after being stretched over a small bridge resting on the serpent skin. The bow is a piece of thin bamboo, bent by the tress of hair which communicates friction to the string. Such is the typical Ravanastron, still used, it is said, by the lower orders of the people in India. After this instrument came the Omerti, which looks almost like a retrograde step in the direction of the gourd, since its sounding case consists of a cocoanut with about a third of the shell cut off in the direction of its longest diameter, and the remainder thinned away inside to about $\frac{1}{16}$ of an inch in thickness, and pierced with elliptical sound holes.

Other instruments of similar type, to refer to which is beyond the scope of this book, have been noticed from time to time as existing for long periods among

various peoples, but there is no trace of these being known to the ancient Britons, whose musical instruments of the bow kind appear to have been, without exception, imported, or copied from those of other nations. With regard to the violin in its present shape, not only is there no evidence to support the conjecture which Dr. Schebek advances, but such proof of its presence as does exist strengthens a directly opposite opinion. As early as the reign of King Stephen there were dulcimers, lyres, and lutes; but there is no trace of bowed instruments except the crwth or crouth, which appears, a long time before Stephen's reign, at the court of a Welsh king, and which will be referred to presently. It is only in illuminated manuscripts we find illustrations of violin types which prove their existence contemporaneously with the three mentioned. One of the Cotton manuscripts, supposed to have been written about the beginning of the eleventh century, contains a delineation of all the musical instruments then in use in Britain. Among these is the figure of a young man playing upon a bowed instrument of a very early kind, having four strings attached to a tail-piece, two circular sound holes on each side of the latter, and a flat head with representations upon it of pegs holding the strings. The instrument is being played at the shoulder almost in the approved manner, except that the performer allows the neck to rest in the fork formed by his left thumb and fore finger, and upon the fleshy part at the root of the thumb, an exceedingly bad habit, which appears to have come down from very early times. The instrument is pear-shaped, and the bow, rudely represented, is, judging by its proportion to the

figure of the performer, not much under the length of our present one, and not unlike it in shape if it be screwed up tightly until the arching is reversed. This performer is taking part in a concert at which a figure representing King David also assists, sitting in the middle and playing upon a harp. In one of the Bodleian manuscripts, which dates about the time of Henry II., is a figure of a youth playing upon an instrument of an oval form, having a neck attached to it, a tail-piece, and a head for the pegs. The bow of this instrument is very elegant for the period, and, judging from the figure, is quite as long as a modern Tourte. It even appears to have a nut, if not a screw, for tightening the hair, but the illustration is not quite clear in that respect. This instrument has five strings. Another of the five-stringed sort appears in a manuscript written in the reign of Henry III., and a four-stringed one, having sound holes more elongated, wider, and placed near the middle of the instrument, a tail-piece and head, is supposed to have been drawn by the historian Matthew Paris, in a manuscript by him, which is in the Cotton collection. The tail-piece in this last is quite modern in shape.

None of these instruments have bridges, whether from inattention on the part of the artist or not cannot, of course, be said, but there is in another manuscript in the same collection a small figure of a boy playing with a bow upon a curiously-curved two-stringed instrument which has a bridge. This manuscript is supposed to have been written about the beginning of the eleventh century. Among the ornaments on the outside of St. John's Church, Cirencester, there is the

figure of a man playing with a bow upon an instrument having three strings. There are, besides these, one or two sculptured decorations on churches, and illustrations in other manuscripts of later date, representing bridged instruments played at the shoulder with a bow. Coeval with these shoulder instruments, the crwth appears to have been in use. It is, indeed, proved that it was known, at least by name, in Europe before the sixth century, from an allusion to it by Fortunat, Bishop of Poitiers, who was born in 530, and who sings, "The Roman praised thee on the lyre, and the barbarian on the harp and Breton crouth (*chrotta*)." That it existed in Wales before the tenth century seems equally certain from the code of laws enacted for the guidance of his subjects by Howell Dda, a King of Cambria, who reigned from 904 to 948. Among the regulations for his musicians is the following: "Those upon whom their master may have conferred the title of *Musicus Primarius* shall receive from him an instrument of music. The first a harp, the second a crwth, the third a bagpipe." One of the laws seems to bear very hardly on the artists: "If the King asks him to sing, he shall sing once; if for a nobleman, three times; if for a commoner, until he is exhausted." The earliest illustrations of the crouth represent it as a three-stringed instrument with a bridge, but no tail-piece. There is one sculptured among the external ornaments of Melrose Abbey, and this class of instrument, with additions to its strings, maintained its sway in Wales as late as the year 1711, when a gentleman named Daines Barrington heard and saw John Morgan playing it. It was subsequently exhibited to the Archæological

Society. This crouth had four strings for the bow, and two for a sort of pizzicato accompaniment. These appear to be the only bowed and bridged instruments known in this country until the old English viol—which was probably a development of the crouth—came to the front.

That the crwth of the early times was played with a bow is, I think, extremely likely. It certainly was so played in the eleventh century, as is evidenced by a design of this instrument in a manuscript of that date, from the religious establishment of St. Martial in Limoges, and which is cited by MM. Fetis and Vidal. That it was also so played in the time of Howell Dda, and towards the end of the ninth century, does not appear to me very problematical, for, although we have no illustrations of the instruments presented by that monarch as a reward of merit to the musicians of his court, it does not require a great stretch of imagination to recognise in them, as prizes, convenient representatives of the three known methods of procuring musical sounds from instruments other than the human voice, viz., the harp for percussive or pizzicato sounds, the crwth for continuous frictional sounds, and the bagpipe for those produced by wind. The art of creating musical sounds by the aid of continuous friction was not unknown in Europe even as early as the ninth century, for in a manuscript of that date in the Imperial Library in Vienna there is a design of an instrument called the Organistrum, the sounds of which are so produced by the rotation of a handle. In the by-paths as well as the main roads of human invention the tendency has always been to substitute

mechanical for natural means, and it appears to me that this organistrum might, at the time of its fabrication, be considered an improvement on the probably unequal quality of the sounds then produced by the bow in human hands, and might also be thought to give greater liberty to the performer. In the next century it, in fact, created a division of labour, employing two musicians, one to turn the handle and the other to stop the strings. But, as in many humbler and—if it is not heterodox to say so — some greater arts, the work of human hands has triumphantly established its superiority over that of machines, so the violin bow has maintained its supremacy, while the genius of the inventor of the organistrum has come down to us in the form of the French fiddle. In this view, the crwth may not unfairly be considered as the stock from which the viols sprang, but it seems impossible to hazard even a conjecture as to the period at which they were introduced to this country. In Italy, Germany, and France, from whatever earlier instrument it was derived, the viol appears to have been in vogue in various shapes from the twelfth or thirteenth century, and it seems only certain that at the time when Thomas Mace wrote his "Musik's Monument" instruments of this class had been in use for a very inconsiderable time, and that those of English manufacture had attained a very high reputation, not only at home, but also on the Continent, for, in the "Traité de la Viole," by Jean Rousseau, published in Paris, 1687, this is placed beyond doubt. This writer says, "It is true that the English reduced their viols to a suitable size before the French, as may be easily judged by the old English viols which

we in France so particularly prize, but it must also be admitted that the French makers gave the finishing touch to the viol when they hit upon the plan of inclining the neck a little backward and lessening the thickness, for by this means the masters who play this instrument perform with much greater ease, and there are no English viols which do not require a French neck to render them suitable for playing." Besides yielding satisfactory evidence of the excellence of the English manufacture of that day, these words indicate that there was an anterior and larger type of old English as well as French viol. The earliest reference which we have as yet relating to the manufacture of the modified English viols places their fabrication in the year 1598, as will be seen later on, these instruments being of the size praised by Rousseau. The large English viols, of which every trace seems to have totally disappeared, would, therefore, be made before 1598, and in this connection it may be interesting to note that in the year 1511 a German writer, named Sebastien Wirdung, published at Basle a work containing what are supposed to be the first faithful representations of the musical instruments then in use. A large viol, figured in this work under the name of *Grosze Geigen*, reappears in another work published in Wittemburg in 1529, by Martinus Sore (called Agricola), as an illustration of *Die grosze Welsche Geigen* (large Italian viols). Although these instruments were common in Germany at the time, this writer's correction of Wirdung's nomenclature indicates that in 1529 the large viols had, in Germany, the reputation at least of being of Italian origin, and taking this in conjunction with the viol which the King René,

before referred to, is supposed to have taken to France as a reminiscence of his Italian war in 1482, one might almost conclude that the English viol was derived from the same fertile source. At whatever time the viol manufacture became an established industry here, it is, at any rate, improbable that it was either invented or developed in this country. The oldest illustration of a viol is, I believe, to be found in a sculptured decoration on Notre Dame, in Paris. The official existence of that cathedral extends, of course, to the first centuries of the Christian era, but the present edifice, on which these sculptures are found, dates from the thirteenth century. On the other hand, Melrose Abbey, on which the earlier crwth is found, was erected in the first years of the fourteenth century. But even our own earliest writers on such topics do not, in the most distant manner, formulate such a claim. Roger North, the materials for whose manuscript, "Memoires of Musick," were probably compiled somewhere about the period of Rousseau's publication—the date affixed to the work when complete is 1728, but North was born in 1650—says: "Nor is there any hint when the viol kind came first in use. Had the Greeks known it, some deity for certain had been the inventor, and more worthily than Apollo of the harp." And further, "I cannot but esteem it perfectly Gothick, and entred with those barbarous nations settled in Italy, and from thence spread into all the neighbour nations round about, and now is in possession, and like to hold it, as a principall squadron in the instrumental navy." He was mistaken, of course, as to its hold in musical circles, for at the very time he wrote it was falling into disuse in Italy, and, to some

extent, in this country, if not also in France, and was ultimately dethroned by the perfection of its species, the violin, whose first assaults in England he himself was destined to see; but it is evident from his words that he had not, as a musical historian of great research, the faintest shadow of a suspicion that it was possible to suppose it to be an instrument of native growth.

I suppose Thomas Mace is the earliest English author in whose writings we find any authoritative mention of the violin of the present day. He was a professor of the lute and viol, and the instructor in music of Sir Robert Bolles. His book, "Musik's Monument," was published by subscription in 1676, and, curiously enough, among the subscribers is one William Forster, a name which, in the annals of English violin making, occupies a very high rank, and it would be interesting to know if this William Forster, of Peterborough, had any kinship with the Cumberland spinning-wheel maker of the same name, who, born some thirty-seven years later, employed his leisure time in violin making, and founded the business which was destined to shed considerable lustre on the fame, such as it was, of our native manufacture. In his treatise on the Viol, Thomas Mace says: "It may be thought I am so great a lover of the lute that I make light esteem of any other instrument besides, which truly I do not, but love the viol in a very high degree, yea, close unto the lute, and have done much more and made very many more good and able proficients upon it than ever I have done upon the lute. And this I shall presume to say, that if I excel in either it is most certainly upon the viol." After complaining about the practice of crying up any particular instru-

ment, apparently quite oblivious of the circumstance that he is committing a similar offence, he says: "Such things as these are too frequent at this day, as I shall make appear, and because I have begun to speak of the sprightly, generous, and heroic viol, which instrument I love and highly value; and indeed is an instrument of such excellent and admirable use, that it deservedly takes the next place (*i.e.*, to the lute); and, therefore, for its sake and the lovers thereof, I shall take a little more than ordinary pains to illustrate and give that brave instrument its due." Unfortunately he gives us no information at all, to speak of, about its manufacture, but continues his, perhaps at that time, well-founded complaint of the undue predominance of some parts over others in the "new fashion:" "What injury must it be to have such things played upon instruments unequally suited or unevenly numbered, viz., one small, weak-sounding bass viol and two or three violins, whereas one in reason would think that one violin would bear up sufficiently against two or three common-sounding basses." Further: "Or suppose a theorboe lute, the disproportion is still the same. The scoulding violins will outtop them all." He is very bitter indeed about these interlopers, the violins, and rates the young ladies and young gentlemen—somewhat ungallantly mentioning the latter first—for neglecting the old-fashioned music, which consisted, when grave in kind, of "Fancies of 3, 4, 5, and 6 parts to the organ, interposed now and then with some Pavins (Paduan airs), Allmaines (German ditto), solemn and sweet delightful ayres, which have been to myself and many others as divine raptures, powerfully captivating all our unruly

faculties and affections (for the time)"—as he gravely adds in brackets—"and disposing us to solidity, gravity, and a good temper, making us capable of heavenly and divine influences." After naming the authors of these useful compositions, he informs us that they were performed upon so many "equal and truly scized viols, and so exactly strung, tuned, and played upon, as no one part was any impediment to the other—the organ evenly, slowly, and sweetly acchording to all. Whereas now the fashion has cry'd these things down, and set up others in their room, which, I confess, make a greater noise; but which of the two is the better fashion, I leave to be judged by the judicious." And again: "But now the modes and fashions have cry'd these things down, and set up a great idol in their room. Observe with what a wonderful swiftness they now run over their brave new ayres, and with what high prized noise, viz., ten or twenty violins, &c., as I said before, to some single souled ayre, it may be of a 2 or 3 parts, or some coranto, serabrand, or Brawle (as the new-fashioned word is), and such like stuff, seldom any other, which is rather fit to make a man's ears glow, and fill his brains full of frisks, &c., than to season and sober his mind or elevate his affection to goodness." Most lugubrious over the decline of viol patronage, he blames the great and wealthy, and particularly, "unskilful lords and ladies," for praising "some upstart fiddler" until his head is turned, and the "confident young upstart"—designated also "this all-to-be dignified young man"—is described as being a "very weaklin" in the art, who, if brought to the "true touchstone or right examination would be"—and so on. He admits, however, that this

performer "may have, as many of them have, a particular singularity or twang upon some one instrument or other, it may be the violin or some such slight business." "Now, this brave young man assumes to himself a great presence, looks big, and magnifies himself, and, though ignorant in the main, thinks himself really to be the thing which he is cry'd up for, though nothing, Nothing so." This is Mace's last shot, and I have been somewhat profuse in quotations from him, because they show in the clearest possible manner that the violin had taken a firm hold of the public ear at this period, and because his doleful jeremiad also indicates that some distinguished performers upon the instrument had made their *début* in musical circles in this country. After all this, the reader will not be surprised to learn that Mace, a professional musician, evidently of some distinction, classes the violin with the Jew's trump, and that he prohibits its use, although, at the same time, and oddly enough, he counsels the purchase of "a pair of violins to be in readiness for any extraordinary jolly or jocund consort occasion. But never use them but with this proviso, be sure you make an equal addition in the strength of the basses"—his "best provision of a good chest of viols" already consisting of two basses, two tenors, and two trebles. Of such, he says, there are no better in the world than those of Aldred, Jay, and Smith, "yet the highest in esteem are Bolles and Ross (one bass of Bolles's I have known valued at £100)"—equal to about £600 of present currency. This is the second authentic mention which we have of viol makers' names, and it appears that they were considered antiques even in his day (although one

of them was contemporary with himself and another not very ancient), for he immediately adds, "These were old, but we have now very excellent good workmen who, no doubt, can work as well as those if they be so well paid for their work as they were." Whether the older and large English viols were imported direct from Italy or elsewhere, and those named were the earliest viol makers or not, is not at present certainly known, for Mace makes no further allusion to them, nor does he even tell us who were those who "could work as well," and he is, besides, the only source as yet discovered from whence this slender information comes, with the exception of the following advertisement, which appears in a collection of airs, entitled *Tripla Concordia*, published in 1667, by John Carr: "There is two chests of viols to be sold, one made by Mr. John Ross, who formerly lived in Bridewell, containing two trebles, three tenors, and one basse. The chest was made in the year 1598. The other being made by Mr. Henry Smith, who formerly lived over against Hatton house, in Holbourn, containing two trebles, two tenors, two basses; the chest was made in the year 1633. Both chests are very curious work." This advertisement, which, if accurate, fixes dates for two of the above makers, is given in a note appended to North's "Memoires of Musick," by the learned Dr. Rimbault, who first published this work in 1846.

Although Thomas Mace appears to be the first English writer on musical matters in whose pages we find authoritative reference to the violin, there are other notices of its appearance in England in connection with the Royal Band, in 1561, and ten years later; but it is

almost certain that, in these instances, it is not our present violin which is indicated, but some of the viol types already alluded to. One of these entries, taken from a manuscript in the Cotton Collection, is as follows: "Item to the vyolons being vij of them, every one at 20d. per diem for their wages, and £16 2s. 6d. for their lyveries. In all per ann. £325 15s. 0d." There is as little room for doubt that the viol manufacture, as well as viol playing, attained to great perfection in England, and that both served and were adopted as models in other countries. Rousseau, the writer already referred to, says, on this head, "It passed from the Italians to the English, who first began to compose and play harmonised pieces for the viol, and who imparted the knowledge to other kingdoms;" and Maugars, a celebrated performer on this instrument and court violist in his day, in France, says, in a manuscript written in Rome on the 1st October, 1639, and entitled "Reply to an Inquirer regarding the appreciation of music in Italy," "As for the viol, there is no one now in Italy who excels upon it, and, indeed, it is very little practised in Rome, which surprises me exceedingly, seeing that they formerly had a Horatio of Parma, who performed marvels upon it, and who has left to posterity some very fine pieces, and also that the father of the great Ferabosco first carried the use of it to the English, who, since then, have surpassed all other nations." This incidental allusion by so early a writer to its introduction from Italy to this country is not unimportant when taken in conjunction with Mace's statement, that the viols by Ross (1598) and Smith (1633) "were old." The "great Ferabosco" above referred to was Alfonso

Ferabosco, an eminent English violist and composer for the instrument, who was born at Greenwich, Dr. Rimbault says, of Italian parents, about the year 1580. "He was an intimate friend of Ben Jonson, and composed the music to many of his masques. In 1601 he published two works, 'Ayres,' and a collection of 'Lessons for One, Two and Three Viols.' Ben Jonson wrote some complimentary verses on both occasions." Ferabosco was alive in 1641, when his name occurs in a warrant exempting the king's musicians from the payment of subsidies. Christopher Simpson, author of "The Division Violist," speaks of him as dead before the year 1665. The highest glory of the English viol period thus appears to have been somewhat short-lived, for, if Ferabosco's father introduced the instrument, ten or twelve lustres would probably circumscribe the duration of its sway, as, before the Restoration, it had begun to go out of fashion. In the band of Charles I., in 1625, there were "eleven violins and four viols." Here the distinction is evident and leaves no room for misunderstanding. By this time the violin had asserted itself in some degree, though a slight one. Roger North, writing of this period says: "But in the reigne of King Jac. I., and the paradisicall part of the reign of King Cha: I., many musick masters rose up and flourished. Their works lay most in compositions for violls; but at that time the lute was a monopolist of the ayery kind, and the masters, gentlemen and ladyes, for the most part use it." "The violin was scarce knowne tho' now the principall verb, and if it was anywhere seen, it was in the hands of a country croudero, who for the portability served himself of it." This

reference to a "croudero," evidently an itinerant crouth player, is a curious instance of the confusion in nomenclature which then prevailed. Anthony Wood, in the "Diary of his Life," says, "but before the Restoration of K. Ch. 2, and especially after, Viols began to be out of fashion, and only violins used, as Treble Violin, Tenor, and Bass Violins, and the King according to the French mode, would have twenty-four Violins play before him while he was at meals, as being more airey and brisk than Viols." These celebrated "four-and-twenty fiddlers" originated with Louis XIII. of France, and not at the Court of Charles II., where that number was only borrowed from the French fashion. Evelyn, describing a visit paid to the Royal Chapel in 1662 says, "One of his Majesties Chaplains preach'd, after which, instead of the antient, grave and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins betweene every pause, after the French fantastical light way, better suiting a tavern or playhouse than a church." And an exchequer document, which was in Dr. Rimbault's possession, contains the names and salaries of these "four-and-twenty," headed and signed by Thomas Purcell. As the "four-and-twenty fiddlers all in a row" have now some slight historical interest, I may be permitted to give the document here, from Dr. Rimbault's notes. This distinguished musician and writer on musical matters has done as much as any single individual, previous to his time, towards furthering, in this country, a knowledge of the history of purely English music. He was secretary of the Musical Antiquarian Society which he had largely helped to establish. He was born in 1816 and died in 1876.

The Names of the Gents of his Majesties Private Musick paid out of the Excheker :

	£	s.	d.		£	s.	d.
Tho. Purcell } Pelham Humphreys }	200	0	0	Tho. Battes	90	0	0
John Hardinge	40	0	0	J. Lilly	40	0	0
William Hawes.....	46	10	10	Hen. Gregory	60	0	0
Tho. Blagrave, sen. ..	40	9	2	Theop. Hills	46	10	10
Alf. Marsh.....	40	0	0	Hen. Madge	86	12	8
John Goodgroome ..	40	0	0	John Gambell	46	10	0
Nat. Wattkins	40	0	0	Rich. Dorney	20	0	0
Mat. Lock.....	40	0	0	John Bannister, sen...	100	0	0
John Clayton.....	152	13	4	Phil. Beckett.....	60	2	6
Izaack Stagins, sen...	46	10	10	Rob. Blagrave, jun...	58	4	2
Nich Stagins, jun. ..	46	10	10	John Singleton.....	46	10	10
				Rob. Strange	46	10	10

15th May, 1674. (Signed) T. Purcell.

Perhaps the greatest impulse which the study of the violin then received in this country was given by Thomas Balzar, a Swede, who came over to England in 1656, and created a great sensation by his performances. An account of one of these is given by John Evelyn: "This night I was invited by Roger L'Estrange to hear the incomparable Lubicer"—Balzar was a native of Lubeck—"on the violin. His variety on a few notes and plaine ground with that wonderful dexterity was admirable. Tho' a young man, yet so perfect and skillful that there was nothing, however cross and perplext, brought to him by our artists which he did not play off at sight with ravishing sweetness and improvements to the astonishment of our best masters. In sum, he played on that single instrument a full concert, so as the rest flung down their instruments acknowledging the victory. As to my own particular, I stand to this hour amazed that God should give so greate perfection to so young a person. There were at that time as excellent in their profession as any were thought

to be in Europe, Paul Wheeler, Mr. Mell, and others, till this prodigie appeared. I can no longer question the effects we reade of in David's harp to charme evil spirits, or what it is said some particular notes produced in the passions of Alexander, and that King of Denmark." A very interesting account of a performance at Oxford by the same artist in 1658 is given by Anthony Wood. North says the violin "had a lift into credit" by Balzar, who "did wonders upon it by swiftness and doubling of notes, but his hand was accounted hard and rough." At the Restoration, Balzar was appointed leader of the "four-and-twenty," and is credited with having introduced the art of shifting and the use of the upper part of the finger-board. He died in 1663, and was buried in the cloister adjoining Westminster Abbey. The reader may be inclined to recognise in this distinguished artist that "upstart young fiddler" and "all-to-be dignified young man" who, innocently striking a nail into the "chest of viols," so incontinently raised the wrath of old Mace, but his agile fingers were cold in the grave twelve years before Mace wrote his book, and, in the meantime, other performers had crowded into the country from France and elsewhere, and, although the "French manner of Instrumental musik" made great strides, it did not complete its conquest, as, in the country districts, the viols still held their own. The treble viol was, however, entirely laid aside, and the violin took its place. After a time the "French fashion" was supplemented by the "Italian fashion," and Nicola Matteis coming to England in 1672, another new departure was effected, and he was probably the artist who inspired Mace's regrets and

remonstrances, for we find Pepys describing him as "that stupendous violin Sig. Nicholao, whom I never heard mortal man exceed on that instrument. He had a stroke so sweete, and made it speak like the voice of a man, and, when he pleased, like a concert of severall instruments. He did wonders upon a note, and was an excellent composer." North describes his manner as singular, but says that he performed wonderfully. His son, who was also a great violinist, and who did much to forward the interests of his instrument, ultimately settled in Shrewsbury, where he taught French and the violin to the celebrated historian of music, Dr. Burney. With the arrival of the elder Matteis, who is said to have been the inventor of the half shift, the *furore* for the fiddle—which, as we have seen, was originally introduced to this country from France—reached an intensity to which it had not previously attained, and Italian violins came into as high repute as Italian music, the latter having made here great advances in public favour through the importation of Corelli's works, some of whose compositions were first published at Rome in 1683. The fashion of travelling in Italy had its influence on the development of this taste, and North informs us that most of the young nobility and gentry who had been there "affected to learne of Corelli, and brought home with them such favour for the Italian music as hath given it possession of our Parnassus. And the best utensill of Apollo, the violin, is so universally courted and sought after to be had of the best sort, that some say England hath dispeopled Itally of viollins."

This run upon Italian instruments does not appear

to have been dictated by mere fashion. A similar current of preference, and counterpart of this enthusiasm has been noticed later in France, viz., when Vuillaume started on his career; and the opinion that old instruments were, in all respects, superior to new ones, simply because of their age, was entertained and fostered even in the time of Mace, who says: "Yet we chiefly value old instruments before new, for, by experience, they are found to be far the best. The reasons for which I can no further dive into than to say, I apprehend that by extreme age the wood and those other adjuncts—Glew, parchment, paper, lining of cloath (as some use), but above all the vernish, these are all so very much by time dryed, lenified, made gentle, rarefied, or, to say better even, agefied, so that the stiffness, stubbornness, or clinginess which is natural to such bodies, are so debilitated and made plyable, that the pores of the wood have a more and free liberty to move, stir or secretely vibrate, by which means the air, which is the life of all things both animate and inanimate, has a more free and easy recourse to pass and repass, &c. Whether I have hit upon the right cause I know not, but sure I am that age adds goodness to instruments, therefore they have the advantage of all our workmen." There are many people who could not, in the present day, give better reasons for such an opinion.

In the period at which we have now arrived—about the end of the seventeenth century—we find the art of violin making modestly lifting its head in this country, not with the shy air of a bashful inventor, but rather with the diffident look of an honest imitator, somewhat hopelessly striving after the quality of instruments

which had, in some cases, been in use and well guided for perhaps a hundred years. When Corelli published his first works in 1683, the "Gaspars," the Magginis, the first Amatis and Rugers, and many of their contemporaries, were all in their graves. In that year Jacob Stainer was ushered out of the world, and Joseph del Jesu into it. The great Nicolas Amati was laid low in the year following, and Stradivari—who had been signing his own instruments for thirteen years—was, indeed, fast approaching the perfect period of his career, so that one may say that the dawn of violin making in England corresponded with its zenith in Italy, and that our native makers had to start their work, so to speak, in the blinding light of a noon-day sun, which perhaps staggered rather than guided them.

In the annals of British string-instrument making, the very earliest name which has yet been found on record hails from Scotland—viz., Richard Hume, who, about the year 1530, was a maker of lutes and viols in Edinburgh. In the Scottish Treasurer's Accounts having reference to the reign of James IV. of that kingdom, there is an entry, under date 1535, "Item to the Kingis Grace to Richard Hume, Inglismanne, quhilk suld mak violis to the Kingis Grace, to by stuffe for the samin, XX. lib." This Richard Hume is mentioned in Dauney's "Ancient Scottish Melodies," where it is stated that he was the great viol maker in Edinburgh. That he was a maker of even violins is not improbable, for, at that very time, the Duke of Albany of that day—a Frenchman by birth, manners, and education, and unacquainted with the laws and customs, or even the language of the country—was Regent of Scotland during the infancy

of James V., and governed the kingdom more like the Viceroy of the French monarch than as a Scottish ruler. He would, undoubtedly, have influence in attracting to Scotland those usages to which he had been accustomed in France, where, only twenty years afterwards, the violin was actually in use, as is evident from the description of the Rouen *fêtes* which have already been referred to as occurring in 1550. That Hume was a maker of violins and viols, as well as lutes, is, I think, therefore, not improbable, especially as English lutes had, at that time and later, a European celebrity, for Galileo, the father of the renowned astronomer, says that in his time (1583) the best lutes were made in England, and it is unlikely that such celebrated lute makers would be unacquainted with the manufacture of such bowed instruments as were then in use, the father of "the great Ferabosco" notwithstanding. Indeed, if Dr. Schebek's theory that the two trades were always united, be correct, the probability that Hume made both kinds of bow instruments is greatly enhanced. The earliest reference to the "fiddle" which, for the moment, I remember to have met in British literature, occurs in a Scottish poem called "The Flyting of Dunbar and Kennedy," which was published during its author's lifetime by the old printers, Chepman and Myllar, of Edinburgh, in the year 1508. Only a fragment of this edition is known to exist, but it contains the allusion to which I refer, and which is as follows:

> Ane Benefice quha wald gif sic ane beist,
> Bot gif it war to jyngill Judass bellis;
> Tak thé ane fidill, or a floyt to jeist,
> Undocht, thow art ordanit to nocht ellis!

Thy clowtit cloik, thy skrip, and thy clamschellis,
Cleik on thy corce, and fair on in to France,
And cum thow never agane but ane mischance;
The feynd fair with thé, fordwart our the fellis.

That this poem was written as early as 1492, or not later than 1497, seems clear from a stanza in the published fragment containing a reference to the ship "Katherene" as being that in which Dunbar, one of the "Flyters" or scolders, had gone abroad in the retinue of the Earl of Bothwell and Lord Moneypenny, when these noblemen were sent as ambassadors to France in 1491. In the "Scottish Treasurer's Accounts" there is entered under date July 16th of that year, "Item to my Lord Bothwell, quhilk the King gart him gif to the schipmen of the Katryn besyde Northberwic, quhen the Imbassatouris past in France, xl demys, summa L26, 14s, 4d." The class of fiddle indicated in Dunbar's poem, whatever it was and by whomsoever made, appears to have been held in very low repute indeed, since it is deemed the fit companion of a person doomed to such unmistakable contempt as that in which Dunbar and Kennedy jocularly profess to hold each other, for elsewhere in the same poet's writings, the harp, the lute, the organ, timbrel, timpanon, cymbals, and even the bagpipe are employed as adjuncts to the performance of some noble task, the fiddle and the flute, of all musical instruments, being reserved to represent a condition of the utmost degradation. It is difficult to account for these marks of contumely attaching to this instrument in early times, but they have been prevalent in nearly all countries since the time of Charlemagne—when that monarch was obliged to curtail the privileges, and

curb, by severe penalties, the conduct of the minstrels of those times—down to perhaps two hundred years ago. The proverbs of both portions of our own country bear witness to this fact. "Fiddlers' fare, meat, drink, and money." "Fiddlers, dogs, and flesh-flies, come to feasts uncalled." There is another, of epigrammatic force, which, in an unseemly manner, compares fiddlers' wives to gamesters' ale; and even in our own day "fiddlers' money" is a current, though, luckily for them, an incorrect phrase, indicating the coin in which their services are supposed to be paid. Happily that state of things has long passed away, and the instrument which the proverb builders selected to carry their burden of contempt has become the chief factor in modern music. The reader will observe that the "Flyter" destines the condemned instrument to accompany the person to France, which was probably in the poet's mind as the place whence it came. Whether Hume made fiddles or not, we cannot, I suppose, now learn, and the next bow-instrument makers would, in point of time, be those already referred to—viz., Bolles and Ross. John Ross is said to have been "dwelling in Bridewell in 1562," and the advertisement already quoted gives some of his work the date 1598. Stow mentions a son of his who, he says, excelled his father in the manufacture of "voyal de gamboes." But before this there are evidences that violins were made in this country. There is one of English make in the South Kensington Museum, which is said to have belonged to James I., and if this is correct it indicates a great advance in position from the lowly one which the fiddle occupied in Dunbar's time. Of Bolles and

Aldred nothing appears to be known. A counter tenor viol, by the other maker mentioned by Mace, "Henry Jay in Southwarke, 1667," was exhibited by Dr. Engel at South Kensington in 1872, and Forster mentions a small violoncello, which had been made down from a larger instrument by this maker, and which bore the date 1615. He describes the work as excellent. There is another example of his make in the museum of the Paris Conservatoire. It is a small bass viol, bearing the date 1624, and is numbered 106 in the museum catalogue. But the first genuine violin maker of whom there appears to be any knowledge was Jocob Rayman, whose work was distinguished by very fine varnish and a clear tone. The form is flat, ill shaped, and not well finished. His date is about 1620, according to Mr. Hart, and Forster gives 1641. The sound holes are after the manner of Stainer, whose model was the favourite one in England for many years. The varnish is yellow brown, tinged with red. Sir John Hawkins praises their quality, and says, "The tenor violins by him are greatly valued, defective purfling, but work generally neat and good." Tickets of his run, "Jacob Rayman dwelling in Blackman-street Long—Southwark 1641," and "JACOB RAYMAN at y^e^ Bell Yard in SOUTHWARKE LONDON 1648." Hawkins says he was alive, and dwelt in Bell Yard, about 1650. Thomas Urquhart—supposed from his name to have been Scotch, as Rayman from his has been thought to be German—appears to have been a splendid workman, as those who have seen his instruments are unanimous in their approval of them. He excelled in his varnish, which is said to be quite

equal to that on some Italian instruments. He made a number of small violins, and his work does not appear to be either scarce or dear. Edward Pamphilon, supposed to have been a pupil of Urquhart, also made good instruments, but is not considered by some to have quite equalled his master. His violins have, however, a good tone, are strong in the wood, often double purfled, have a rich yellow varnish, and are made after a high model. Pearce, an English writer of some authority, speaks very highly of this maker's work. Barak Norman was a maker from about 1690 to 1740, who was, at one time, highly esteemed. He chiefly made viols, and generally used a monogram formed of the letters "N. B" interlaced, and was, at one time, in partnership with another maker named Nathaniel Cross, who chiefly made violoncellos, small in size, and having light yellow varnish. These instruments were sold as Norman's, and generally contained the monogram inlaid either in the back or breast. The reader will probably perceive that this monogram could also be taken as a duogram, representing the Christian names of the two partners, viz., *Nathaniel* and *Barak*. The partnership appears to have begun about 1720, and, before the association, Cross used a printed label, from which it would be inferred that he was a pupil of Stainer, which, of course, was not the case. He was alive in 1751. He also stamped a cross in the inside of his violins, besides using it in his labels. In a violin by him the bass bar was cut out of the solid wood of the breast instead of being affixed to it in the usual way.

In the seventeenth century, there were several other English makers of ability, some of whom were chiefly

employed in constructing viols, such as "William Addison, in Long Alley, over against Moor fields, 1670," as a ticket in one of his instruments intimates. "Christopher Wise, in Half Moon Alley, without Bishopsgate, London, 1656," is another maker of this stamp, of whom little is known, except that the few violins by him which have been seen are of good outline, quality, and varnish, have something of an Italian look about them, and are of a flattish model. "John Shaw, att the Goulden harp and Hoboy, nere the Maypole in the Strand, 1656," is the ticket of another. and in the Kensington Museum there was shown a viola by "John Strong, Somerset, 16—." There was in the possession of a gentleman, residing near Sheffield, a tenor, bearing a ticket which ran, "Made 1690, by Thomas Cole, of London, on Holborn Hill, who selleth all sorts of Musical Instruments." There was also one Hircutt, of whom nothing is known, and among the London tradesmen's tokens in the Corporation Library at the Guildhall, there is one bearing the inscription, "IOHN SPICER. IN CROWN COURT," with a crown in the field and, on the reverse, "IN RVSSELL STREET, 1667—HIS HALF PENY," with the device of a lute. This Spicer was probably a lute and viol maker, but he is not mentioned by any writer on the subject, and this token seems to be the only trace of him that is left. It might be supposed that a lute and viol maker had little occasion for tokens, but in those days small copper was so scarce, that not long before this date the London tradesmen were obliged to use the halfpennies of Scotland, and what were called "galley halfpennies." and subsequently, French liards,

and Dutch doitkins, in place of farthings, and it became a general practice for the metropolitan tradesmen to issue their own tokens, until they were suppressed by enactment, and a regular coinage finally supplanted them. There was an Edward Pemberton in 1660 who made violins containing this date, but they appear to be extremely are. He was formerly supposed to be the maker of the curious instrument shown in one of the cases at South Kensington, and which bears the initials "J. P." and the figures "1578." It is catalogued as having been presented by Queen Elizabeth to the Earl of Leicester. This theory has been exploded by Mr. Hart, who gives the above date of 1660, as that which is to be seen on Pemberton's violins. In the century following, viz., the eighteenth, a number of makers distinguished themselves, the chief of whom was, perhaps, Benjamin Banks, of Salisbury, who was born in 1727 and died in 1795. He is accorded the front rank among English makers, and was one of the first to eschew the Stainer model — which had taken such a hold on popular favour—and adopt that of Amati. That he showed his great intelligence in this departure all connoisseurs are agreed. The finest Stradivari instruments had by this time been made, but they were not generally known in this country, and they had just got into France about the time of Banks' death, or shortly before, when Viotti introduced the master to the notice of Paris. It is, indeed, thought that, had it not been for Viotti, Stradivari would have remained unknown there for a considerable time longer. Spain knew about him thirty years earlier, for about 1760 two musicians of

the Royal Chapel were sent from Madrid to Italy to seek out some good instruments, and returned with some very fine ones, among them being a splendid double quartet, made entirely by Stradivari himself, viz., four violins, two violas, and two violoncellos. The last two were in Madrid ten years ago, but the others had been dispersed. The violinists and amateurs of Banks' time affected the Amati, which was pre-eminently suited to the chamber music of that day, and it is probable that this circumstance gave him the *penchant* for that model which he displayed. Besides, Nicolas Amati can, as a distinguished authority has said, "safely defy all criticism without, in any way, lowering Stradivari to the profit of his great master, who was the precursor and chief of the school, and gave to his work an ineffaceable seal and a distinction, at least equal to that of his pupil." All the best instruments by Benjamin Banks are remarkably good in quality of tone, particularly his violoncellos. They have a brownish-yellow varnish with a tinge of red; others have it of a deep red with a blackish tinge, and on the back and ribs it is transparent and rich; the varnish on the breast is not very brilliant. His tickets vary considerably, sometimes being "Benjamin Banks, Fecit Salisbury," and others have a more detailed address. He stamped "B. B." in all sorts of places on his instruments. On the back, beneath the button at the end of the neck, he also stamped them, "B. Banks, Sarum." He made Stainer models as well as Amatis, and made inferior iustruments, Forster says, for the music shops. His son, also a Benjamin, appears to have made a few instruments in London about 1754. This son died, it is

said, in 1820, from which it would seem that he attained to a good old age. Two other sons, James and Henry, were in business together in Salisbury, James working at violins and Henry at piano tuning. This firm also varies its marks. The business in Salisbury was sold, and the brothers removed to Liverpool, and occupied a shop in Church-street, where Compton House now stands. Thence they went to Bold-street, and died some time after. They were buried at St. Mary's, Edgehill. It is not believed that they made any violins in Liverpool, although the person to whom they sold their business there found a number of instruments, in the white wood, lying in a cellar under the shop, and sold them in that state to various persons. They have probably, long ere this, been duly labelled "Benjamin Banks." The varnish of the first Banks looks very like Italian. The Liverpool firm dates about 1805. A few years later than the first Banks, a maker in London, named Daniel Parker, also made violins of the Amati pattern, and shares with him the credit of having first interfered with the marked predilection for Stainer which then prevailed. His date is from about 1740 to 1785—Pearce says 1714, but this is doubtful. The tone of his instruments is clear and powerful, and they are well made. The varnish is a dull red. His instruments appear to have been chiefly made for music shops, and to have been sold under other names.

A maker of this period was E. Airton or Aireton, who made violins and violoncellos, principally of the Amati type. They have a yellow varnish, are considered good, and are of neat workmanship, but it is also supposed

that he made inferior instruments for the shops, and that these were of the Strad. model. If this is correct, although, for the reason already given, I doubt its accuracy, he should have the credit of at least bringing this form into notice so early, however poorly he may have recommended it. The preference for the Amati type kept alive in France until about 1810, when Guarnerius and Stradivari began to share the honours, and I think it is hardly likely that Aireton made Strad. models so long before; but it is, of course, quite possible. The proof that he made for music shops is drawn from a violoncello which had his name in small letters on the back under the button, and the name of "Norris and Barnes" above it. This instrument had also, inside, a spurious label of Banks. Norris and Barnes, though ostensibly violin makers, were, in reality, only sellers while in business. They both, however, learned the art, but do not appear to have handled the tools much after they became partners, except to teach others, if even that. Aireton died in 1807, and at that time was reported, by a maker who knew him, to be about eighty years of age. One of his instruments, bearing date 1735, was exhibited at South Kensington in 1872. About 1725 there was a John Barrett, whose labels state that he lived at the Harp and Crown in Piccadilly. He made some good instruments which were not purfled. Their tone is excellent, but in some cases the appearance of the wood and the quality of the work is unsatisfactory. In other examples greater care appears to have been taken. He chose the Stainer pattern, and varnished yellow, which, in some instances, has been much oxidised and become brown. Peter

Walmsley was another maker famed in his time. He was a very clever workman, who sought, by thinning the wood, to imitate the tone of the Cremonese old instruments, with the result that we do not benefit so much by his work as his contemporaries did. Most of his instruments have ink lines instead of purfling. They are chiefly of Stainer model, those with dark brown varnish being reckoned the more valuable. His tickets vary, and his date is about 1727. He had a pupil named Thomas Smith, who made after a similar pattern, but although he did not follow the vicious example which his master set him, his instruments do not command the same attention as Walmsley's. They are considered poor and weak in quality, and a good deal below Walmsley in style; varnish, brownish yellow. He was a favourite at one time, and Pearce says that, not very long ago, two of his violoncellos sold for £30 and £40 respectively. His date is from 1756 to 1799, and he was the instructor of both Norris and Barnes, before mentioned. About this time, there was a John Marshall, who, judging from various tickets, appears to have worked for fifteen or twenty years. He chose the Stainer pattern, and was a good workman. He was also a humorist of a dull sort, as he adds, on a ticket of 1759, "Good Beef 1d. A pound But trades all very Bad." In the beginning of this century, there was an Edward Lewis, whose work is highly commended by all, not only as to wood and varnish, but also with regard to quality and finish. His date is about 1700. There were also two makers called James Brown, father and son, whose dates extend from 1770 to 1860. There is nothing above the ordinary level in their work, although

it may be called good; and another maker from 1750 to 1780, whose work may be described as excellent, was John Dickeson, a native of Stirling, who dates from London and Cambridge. His model is chiefly Amati. One named Cuthbert made, early in this century, violins of a flat model, which are not devoid of interest. His wood is good and his varnish dark.

But the maker who, himself an imitator, has been most abused in this country, though his work was not copied so well as he imitated that of other masters, was Richard Duke, dating about 1754. His violins are, in reality, very scarce. His copies of Amati are acknowledged to be very fine, and he also made Stainers. It is rather surprising to find so many imitations of Duke still in the market. They are put forward in the most unblushing manner, though no genuine dealer would, I should imagine, be now guilty of this. They are very common in curiosity and pawnbrokers' shops. I watched the development of one with great interest quite recently. It was an instrument worth about 3s. 6d., and sufficiently dirty to enact the rôle which it was destined to play. I was informed that it realised £10. Richard Duke's labels are of various kinds, manuscript and printed. Sometimes they are in English, and sometimes Latinised. He had a son called Richard, who, it is said, fell into reduced circumstances, and carried instruments about among the trade. Father and son generally stamped the name on the back near the button; at times only the surname, and at other times with "London" below the name.

The biographer of the Forsters traces their pedigree,

or, rather, the history of the name, back a considerable distance in point of time. At first they were pure Normans, then for several hundreds of years they were purely Scotch, and, finally, they settled in Cumberland. He is, however, unable to intimately associate the violin makers of that name with the distinguished people who bore it in the political arena, but thinks it to be probable that some degree of kinship could be traced in that direction. The first of the fiddle Forsters was, at any rate, John, whose birthplace is undecided, but is supposed to be Brampton, in Cumberland, and the year of his birth to be 1688. He was a spinning-wheel maker or wheelwright, and gunmaker, and was reckoned to be a very ingenious man, who occasionally made fiddles. An instrument which was seen in 1850, and could, with some degree of probability, be traced back to this maker, is described as being of a very high Stainer model, but of rude and unfinished workmanship. It also bore some resemblance to the Amati outline. It was owned by Joseph Rook, a maker in Carlisle, who was intimate with some of the early members of the family. Presuming the identity of this John Forster to be established, William Forster, supposed to have been born in Brampton in 1713-4, is considered to have been his son, and the parish church records indicate that this William was married in 1736; his wife died in the prime of life and left a son, also called William, who became a spinning wheel maker, and also made violins, thus keeping up the traditionary occupation of the original John. Mr. S. A. Forster, the biographer of the family, had an instrument by this maker, which is described as a very ordinary production;

its fabricator died at Brampton in 1801. William the second, the maker who gave such renown to the name, was taught the same professions by his father and is known in the trade as "old" Forster. He also played the violin at merry makings; he was celebrated for his performance of Scotch reels, and, indeed, composed and published some. It is supposed that be left Brampton about 1759, when he was twenty-one years of age. He started southwards without any money, and had to engage himself to a cattle drover, in order to sustain himself during his journey to London. He first went to the Commercial-road East, or its neighbourhood, but found no employment there at spinning-wheel making, and at length took to the manufacture of gun stocks, and occasionally made violins for the music shops. He appears to have suffered great privations at this period. He ultimately found permanent employment with a violin maker in Tower Hill, named Beck, where he was successful, his violins selling off rapidly. He requested higher remuneration, and was refused. He then left Beck, and removed, in 1762, to Duke's-court, St. Martin's-lane, a portion of whose site is now occupied by the National Gallery. There he began to grow famous, one of his chief patrons at this time being a Colonel West, to whose kindness he always referred his first genuine success. Between 1762 and 1782 he became also a music publisher, and during this period he used as a label a portion of the title page of some work which he had published, and which perhaps had not been successful. It is to be observed chiefly in violoncellos, in a written character, with ornamental scrolls engraved through

the name. In 1781 he was in St. Martin's-lane, and in 1784-5, at No. 348, Strand. Royalty had patronised him, between these dates, in various ways, the Duke of Cumberland, brother of George III., having by accident dined off black pudding with him while in Duke's-court, probably to put "old" Forster at his ease on inadvertently discovering the quality of his fare. He was the first to introduce the works of Joseph Haydn to this country, having, through the instrumentality of General Jerningham, opened negotiations with Haydn for the publication of certain of the symphonies, sonatas, and other works of that distinguished composer. Interesting details of these transactions will be found in S. A. Forster's work. He adopted the Stainer pattern in 1762, and used it until about 1772, when he followed the Amati outline, with the model still high. He appears at this time to have been struggling with the modern violin makers' bane, as the wood of these instruments is stained, and then thinly varnished over, an old expedient which had been previously practised in France. It is dark brown in colour, and on the violoncellos a dark, blackish red, and of a thicker coat. In 1772 he changed his varnish with the assistance of a chemist who taught him how to solve amber, *i.e.*, probably communicated to him the secret of the *vernis Martin*, M. Delaporte's discovery having been published, as the reader will find, in that same year. S. A. Forster says that his violins were not considered to be so good as his violas and violoncellos. Among his patrons were the celebrated Peter Pindar (Dr. Walcot) and Bartolozzi the engraver. This William made only four double basses, two of which were for

George III. An imperfect list of the number of instruments by this maker, and the names of those for whom they were made, will be found in Forster's work, one of whose authors gravely includes the following testimony to "old" Forster's ability: "He must have possessed a rare talent, for his instruments are second in merit to none, but the best Europe has ever known." It may be that this witness was as unskilled in punctuation as he appears to have been in violins, and that he meant precisely the reverse of what his words convey.

This maker's instruments were of the Nicolas model, as well as of that of the brothers Amati, and are acknowledged to be of excellent quality. They are now gaining ground again, not so much, perhaps, because of any improvement which the lapse of time has caused, as from the increasing scarcity of good instruments. His commoner kinds were not purfled. A violoncello of 1772 by this maker was exhibited at South Kensington in 1872, and thus celebrated its centenary in very excellent company, or, to use the words of the above enthusiastic admirer, in that of "the best Europe has ever known." This William Forster died in 1808, leaving his son William to carry on the business. The latter was born in 1764, in Prescott-street, Goodman's Fields. He appears to have shown early ability, as the first violin put to his account, among those called his best, is entered in 1779, *i.e.*, when he was 15 years of age. He became fond of theatricals, and a curious agreement is mentioned as having been made between father and son, from which it would seem that the former became a servant of the latter for a period of three years. The work of this

William, though highly finished, is not always equal to that of his father. The labels are marked "William Forster, Jun.," the date, the number of the instrument, and the word "Jun." being added with a pen, and it is said that this "Jun." has frequently been obliterated by dishonest people. The same marks and particulars were also written inside of back and breast, and at the tail pin, under the varnish. About this time the competition on the Continent began to tell, and shortly afterwards English violin making came almost to an end. This William, jun., was of a speculative turn of mind, and bought up property, besides investing in other business, such as grocery, &c., without much judgment, until all the estate and money amassed by "old" Foster was eventually swallowed up to pay the debts contracted by William, jun., who died in 1824, leaving a family of nine daughters and four sons. He made Stainers and Strads., probably all sorts, and his varnish is the same as the best of his father's. The eldest son of William, jun., was also named William, and was born in the Strand in 1788. He was very clever, but somewhat difficult to govern, and was placed with a maker named Thomas Kennedy, who appears to have been able to control him better than could the members of his own family. He did not, however, remain with him for any length of time, returning home, soon again to leave it. He joined a theatrical company, with whom he sometimes acted, and for whom he, at other times, played the violoncello in the orchestra. On his own account, it is not supposed that he made more than a dozen or fifteen instruments, two or three of which were of high class and beautifully finished, the

remainder being of the ordinary sort, got up for the music sellers. He died suddenly in 1824, in the prime of life. Simon Andrew Forster, brother of the last mentioned, was born in 1801, and was taught violin making by his father, by his unfortunate brother, and also by Samuel Gilkes. He made fifteen violins, four violas, thirty-eight violoncellos, and five double basses, all, as he says, of the best class, but they are not held in such high repute by others. He also made about forty instruments of an inferior quality, including violins, violas, and violoncellos. The label used by him for his best instruments is as follows: "S. A. Forster, Violin, Tenor, and Violoncello Maker No. —, London," and it has his initials signed in the corner opposite to the number. The name and "London" are engraved in old English letters, and the rest is in the written character. The ticket is also written with a pen, "S. A. Forster, London," with the number of the instrument near the tail pin, under the varnish, and on the inside of both back and breast. The commoner instruments had only "Forster, No. —" written at the tail pin, and are spirit varnished. His chief claim to distinction is derived, perhaps, from his "History of the Violin," which he compiled in conjunction with Mr. Sandys, and which contains a great deal of valuable information on the subject. It was the first work published in this country dealing exclusively with the history of the instrument, and giving details regarding most of the English makers.

A family of the name of Furber contributed some good work in the eighteenth and nineteenth centuries. The first was David Furber, of whom little is known; then

Matthew his son, who died in 1790; another Matthew and a John Furber continued the work — Matthew dying about 1830, and John being alive as late as 1841. From 1741 down to the present day a family of makers of the name of Hill have held deservedly high rank. The first two of its members, William and Joseph, brothers, made very good work; and two sons of the latter, named Joseph and Lockey Hill, worthily carried on the traditions of their father from 1800 to 1845. This family is represented in the present day by W. E. Hill, of Wardour-street, who has the reputation of being an excellent judge of old instruments, which, and the art of repairing, are the only departments of the trade which foreign competition has left to the English violin maker. About 1700 a maker from Scotland, named Alexander Kennedy, founded a business in London, which enjoyed some celebrity for over 150 years. He made good instruments (all violins) of the Stainer model, and used yellow varnish. The purfling of these is characterised as being very beautiful. He taught his nephew, John Kennedy, who constructed violins and tenors of the same type, from 1730 to about 1816. He was succeeded by his son Thomas, a prolific worker, who, it is said, made over 300 violoncellos, besides other instruments "in proportion"— whatever that singularly vague phrase may mean. He was largely employed by Goulding, D'Almaine and Co., a music firm of that time, and is said to have retired from work in 1849. Another maker of good report was Charles Harris, who settled in London about 1800. He was a Custom House officer as well, and this circumstance has, probably, given rise to the supposition that

his was chiefly a shipping connection. But his violins have a high reputation, and they were honestly made, without having that meretricious appearance of age which other imitators endeavoured to give to their work. His models were chiefly Amati and Stradivari, and some of his instruments are considered to equal those of Nicolas Lupot, which is high praise. The wood is of the first quality, and the finish and varnish excellent. He was the instructor of Samuel Gilkes, who finished his apprenticeship with Harris in 1810, and went to William Forster, where he remained ten years. He then started on his own account in James-street, Westminster. He continued to make in the manner of Harris, but Amati was his favourite model. He made several classes of instruments for the shops, and is said to have worked down to 1827, some of his violins being highly finished and having a rich varnish. He had a son William, who made a variety of instruments, chiefly double basses. His work is not equal to that of his father. He was born in 1811, and died seven years ago.

A maker, so called, who became famous chiefly by the labour of others, was Thomas Dodd. He appears to have followed various trades before he finally settled down to violin making. There is some uncertainty about the date of his birth and the precise period when he began the business which has given prominence to his name. From 1786 to 1789 he, like his more renowned brother, John Dodd, the English Tourte, occupied himself in the making of violin bows, and was, at that time, in Blue Bell Alley, Mint-street, Southwark. In 1798 he began to deal in violins in New-street, Covent Garden, and employed a young

man named Bernhard Fendt to make new instruments. This Bernhard Fendt was a nephew of the Paris Fendt already mentioned, and he appears to have come over here at the time of the French Revolution. Forster says he was born at Innspruck in 1775, and that he went to his uncle in France at the age of seven. He certainly was trained in a remarkably good school, and the work which he executed for Thomas Dodd is of the highest order of merit. It si chiefly of the Stradivari model, and it is said that he worked for Dodd for eleven years, and then went to John Betts, with whom he remained until the latter died in 1823. He then transferred his services to Betts's nephew, and continued with him until his own death. Dodd also employed, in the same year, John Frederick Lott, who was, originally, a chair maker, but was instructed in the art of violin making by Fendt. All the instruments which these two made for Dodd were varnished by the latter with his own hands, in private. He was under the impression that he had discovered the original Cremona varnish, and said as much in some of his tickets, which contain the following advertisement to that effect: "The only possessor of the recipe for preparing the original Cremona varnish." Though very rich and good, it does not, as may be supposed, answer this description. Dodd does not appear to have been inspired with the liberal notions which characterised the great Italian masters, and he acted with his varnish in the same manner as his brother John, with what he considered his secret in the making of bows. Thomas Dodd had two sons, Thomas and Edward, the former of

whom was taught violin making by Fendt, while Edward became a harp maker. The father had removed to Berners-street in 1823, and commenced this business as well as that of pianoforte making. Bernhard Simon Fendt, eldest son of the above maker of the same name, was a pupil of his father, and made a great many instruments of all kinds. He was a fine workman, but sought to give maturity of tone to his instruments in the usual vicious way. He worked in Betts's shop until about 1823, and died in 1852. Jacob Fendt, the best of this family, of which there were several other members, was taught by his eldest brother, and worked for a W. Davis, in Coventry-street. He was also employed by other dealers, and made beautiful and very highly finished work, which is considered likely to take advanced rank yet. He was in the habit of indulging in tricks of imitation, which do not, however, add any value to his instruments; such as cleverly discolouring his varnish, and giving the appearance of long wear and use to brand new violins. John F. Lott, above mentioned, made some very fine double basses, which have been favourably compared with Italian instruments. He had two sons, George Frederick and John Frederick, who both made clever imitations. An acquaintance and pupil of the first Fendt, named Johann Nicolaus Lentz, made some commoner work, using close-grained maple and bad varnish. John Betts, already mentioned, was a pupil of the elder Duke, and became famous as a dealer, and is said to have been the earliest of this class in London. He employed others to work for him, such as John Carter—who also made in his own name—Panormo, and the

Fendts. He was born in 1755, and died in 1823. Edward Betts, his nephew, another pupil of Duke, was a neat workman, and made skilful copies of his own and the old Italian masters, giving fine finish to his instruments. Vincent Panormo appears to have been a son of the Paris maker of the same name, who was established there from 1738 to 1778, judging from the dates on his tickets. The English Vincent is said to have been born in Sicily in 1734, and to have completed instruments when he was sixteen years of age. He came to England, according to one authority, in 1772, and, according to another, in 1740. The latter is a doubtful date, unless the Paris and London Panormos are identical. However that may be, Vincent Panormo was a very good maker, whose instruments are, in the main, carefully constructed, have a rich and powerful tone, and are now sought for with some eagerness. He died in London in 1813. He had three sons, Joseph and George Lewis, both good—the latter particularly for bows and guitars—and Edward, said to have been in Ireland. Another George Panormo is mentioned, but of him nothing is known. Ireland has not, perhaps, had full justice done to her in the matter of chronicling her fiddle makers. Possibly this may yet be remedied, but the materials up to now are scarce. Thomas Perry and William Wilkinson, in Dublin, turned out well-made work as a firm, but it is not known that they were themselves makers. Macintosh, the author of a work on the violin which may, in a certain sense, be called practical, was a pupil of Thomas Perry, and is supposed to have succeeded him in business; so that the latter must, at least, have known how to handle the

tools. Macintosh died between 1830 and 1840. The numbers attached to the instruments of this firm indicate either a very extensive commerce or that the series applies to instruments other than the violin and its congeners. On a ticket bearing date 1821, the number had mounted to 4534. There was a John Delaney, in Dublin, whose fame rests chiefly on a curious ticket which he sometimes used. It is as follows: "Made by John Delaney, In order to perpetuate his memory in future ages. Dublin 1808. Liberty to all the world, black and white." The first object here mentioned has been, in part, accomplished, and the second is, no doubt, slowly maturing.

Perry and Wilkinson turned out one very good pupil called Tobin, who came to London and did some excellent work for John Betts. Tobin, who had a shop in Soho, has the reputation of having been the finest cutter of scrolls that was ever known in this country. It is said that he died in great destitution in Shoreditch. Another celebrated London dealer was John Hart, a pupil of Samuel Gilkes, to whom he was apprenticed in 1820. Besides being a dealer, he was one of the first connoisseurs of his day, and formed some of the finest collections in the country at that time. Forster says that, Hart's prentice-master dying shortly after the term was out, the pupil could not find employment at the trade which he had just acquired, and that he accepted an appointment of another kind, ultimately opening the shop in Princess-street as a gun dealer, with a violin or two thrown in. The present representative of this name is the author of two of the most excellent works on the subject of violins which

have been published in this country, and although, unlike the biographer of the Forsters, he does not seek to trace the history of the family name back an unnecessary number of centuries, he probably could have done so had it seemed to him to be fitting, and he might have found a link in the chain in the annals of the same portion of the kingdom, to which the gaze of the Forsters so lovingly reverted; for, in the "Scottish Treasurer's Accounts," already referred to, there is an entry under date 10th April, 1497, showing that 9s. had been paid to "John Hert for bering a pare of monocordis of the Kings fra Aberdene to Strivelin."

There were, besides those already mentioned, a number of makers in this country of more or less merit, whom it will be sufficient to indicate in a general list, but in Edinburgh two makers have distinguished themselves by very excellent work. The first was Matthew Hardie, whose date is given as about 1820, and whose instruments are highly praised; he died in 1825 or 1826. His son, Thomas, has similar praise awarded to him, though his work is not equal to that of his father. He died in 1856. There is a firm of the same surname in the same city at the present day, who, judging from report, maintain the reputation of their namesakes for intelligence and skill.

CHAPTER VII.

VIOLIN BOW MAKERS.

I PROPOSE to offer here a chapter on bows—those magic wands which have been brought to their present state of perfection almost entirely by the efforts of continental "artists," as it is now customary to call those who have distinguished themselves in this branch of industry. The world of violin players is indebted to France for the present elegant and complete form of the violin bow, for, before Viotti's time, it was of a comparatively inartistic shape, which, curiously enough, had maintained its clumsy sway during more than a hundred and fifty of the palmiest years of the great Italian school of violin manufacture. The modifications to which it was submitted were few and slight, until Corelli's time, and from that period down to the days of Cramer it seems to have remained nearly stationary. It then made a distinct advance, which culminated with a great leap to its present form, under the inspiration, doubtless, of the first-named violinist. With the exception of sundry illustrations from various sources,

no definite information regarding the early make of the bow is obtainable. It appears to have been chiefly of the arc form, although the illustration (Fig. 21, p. 250), to which I have also referred in the first chapter of this book, gives an indication of a very early straight bow. Fetis believes the bow to have come into Europe with the rebec, from Arabia, and cites, in proof of this, an illustration in a collection of Arabic poems in the possession of a M. Langlès, who, about the beginning of the present century, was keeper of the Oriental manuscripts in the National Library of Paris. Fetis himself possessed a bow of the kind indicated in that work. It was made in Bagdad in modern times, and is an interesting proof of the slow progress achieved in musical matters by the people of that country, seeing that the manuscript above referred to is supposed to have been executed in the time of the first Caliphs. The bow in M. Fetis' possession was of cherrytree wood, and had a kind of head into which the hair was fastened, and also a nut fixed into a notch or groove at the other end. The Arabs, however, still use a bow of even more primitive construction, as may be seen from the following report of an Arab dance, which I have drawn from one of a series of letters addressed by Maxime du Camp to the late Theophile Gautier: "Standing upright in the last rays of the sun which surrounded her with light, and clothed in a simple chemise of gauze of a brown colour, and large blue striped cotton trousers, Koutchouk-Hanem awaited me. Fair, firm, joyous, full of youth and life, she was superb. No painting nor stains disfigured her face. Under her high and polished brow the strongly marked eye-

brows sheltered her limpid eyes. Her lips, thin, moist, and mocking, slightly smiled, displaying her dazzling, white teeth. Her neck, large and of antique form, rested on a pair of strong shoulders, whose round lines fell gracefully down into those of her arms, on which were tatooed, in blue, a verse from the Koran." After the usual salutations imperiously exacted by Arab politeness, Koutchouk-Hanem took her visitor by the hand and conducted him into a large, square chamber, furnished with mats and a divan. He seated himself beside her, and his boatmen grouped themselves around the door. She then clapped her hands, and an Abyssinian slave appeared, bearing a salver with glasses and a bottle of arak. After a few minutes, three rather ugly women entered, then two musicians, both of whom squatted on the floor and drew from their blouses an instrument bearing a striking resemblance to the rebecs which Fra Angelica puts into the hands of his angels, viz., a pochette, with a kind of iron triangle affixed to the end for resting on the ground, so as to form a pivot upon which to turn the instrument at will. The bow was simply a sort of stick, from one end of which depended a mesh of hair, having a brass ring fastened to the loose end. This ring was passed over the thumb, and by its means the player could increase or lessen the tension at will. The dance, consisting of the usual succession of oriental movements, then proceeded. Bows of various kinds are depicted sometimes in manuscripts, and on architectural monuments of the twelfth and thirteenth centuries, in which the nut is on a level with the head, and the bows themselves almost straight. Fetis gives, from the "Harmonie Universelle" of

Father Mersenne, published in Paris in 1636, the figure of a bow, which is here reproduced (Fig. 12), as well as that in use in the time of Castrovillari (Fig. 13), a violinist of Padua, who lived there about 1650. That of another great Paduan, Bassani (Fig. 14)—said, without any very reasonable proof, by Hawkins and others to have been the master of Corelli, and who died in Ferrara in 1716—shows a slight advance on the earlier models. Michel Woldemar, born in Orleans in 1750,

FIG. 12. MERSENNE, 1620.

FIG. 13. CASTROVILLARI, 1660.

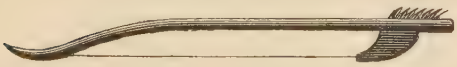


FIG. 14. BASSANI, 1680.

and the son of a merchant there, was an amateur of exceptional ability, who, through some stroke of ill fortune, induced, perhaps, in part by oddities of conduct which are hinted at, was constrained to adopt the profession of violinist as a means of livelihood. He displayed considerable ability, and published "A Method for the Violin," in which he gave several illustrations of bows from a collection which he had made as an amateur. Among these are those of Corelli, Vivaldi, Tartini, Locatelli, Pugnani, Cramer, and Viotti. Fetis

reproduces from this work the four shown by Figs. 15, 16, 17, 18. He also states that Tourte père is reported to have been the first to adopt the movable nut instead of the "Crémaillère," so called, perhaps, from its resemblance to a pot hook. He adds, however, that he thinks he has seen representations of bows anterior to this date (1740) without this Crémaillère, and with the little button at the end which is used for tightening

FIG. 15. CORELLI, 1700.

FIG. 16. CRAMER, 1770.

FIG. 17. VIOTTI, 1780.

FIG. 18. TARTINI, 1740.

or loosening the nut to which the hair is fastened. The reader will also perceive that Woldemar's drawing of Corelli's bow has the square nut, and also the little button at the end. Corelli, who was born in Fusignano, near Imola, in 1653, does not appear to have ever been in Paris, although Hawkins says he went there in 1672 for the purpose of studying the progress of music in France, an art which, according to the same authority,

was, at that time, advancing rapidly under the fostering influence of Cardinal Mazarin, although the fact is that prelate had been dead for more than ten years at this date. It is known that Corelli passed several years of his youth in Germany, that he was employed for some time by the Elector of Bavaria, and in 1680 an author named Printz, saw him in Anspach, whence he returned to Rome 1681, at which last-named place, with the exception of short visits here and there, he remained till his death in 1713. There is no trace whatever of any visit to France, and the improvements which he introduced to the bow were, probably, his own invention, and might, therefore, claim to be of Italian origin. At any rate, Tourte the elder was not at work until somewhere about 1740, and M. Vidal gives a portrait of a violinist named Mondonville, who wields a bow with a square nut and a button at the end. This artist was born in 1711, and the portrait presents a man of about thirty years of age. Tartini's bow has also this movable nut and button, and he was born in Pizano in 1692, and had run the greater part of his romantic and illustrious career before Tourte's name was heard of. There can be no doubt, however, that it is to Tourte the bow is indebted for the superior elasticity which it ultimately received from the backward curve, and that peculiar projection of the head, although the latter had itself been, probably, in use for some time. Cramer's bow shows it, and that artist does not appear to have sojourned in France at all, but to have performed chiefly in Germany, Holland, and notably in London. There is also a portrait of Leopold Mozart—father of the illustrious composer—in which he

is represented playing with a bow having a head. Whether the celebrated Viotti was instrumental in suggesting to the Tourtes the ultimate and present form of this important adjunct to violin playing, it is somewhat difficult to determine.

The above-mentioned Woldemar, who gave an illustration of Viotti's bow in his "Violin Method," died in 1816, but I cannot ascertain the date of the publication of his book. At any rate, Viotti arrived in Paris in 1781, and created an extraordinary sensation, remaining there until 1783, when he left, but returned in the following year, and did not again leave Paris until 1792. Fetis places the important inventions and improvements of Tourte between the years 1775 and 1780, but Vidal, whose researches in these matters have been much more minute, places them ten years later, viz., from 1785 to 1790, or at least four years after Viotti's arrival in Paris. In the latter case, it is in the highest degree probable that this distinguished artist had much to do with the vast improvements which then took place. On his first appearance in the French capital (March, 1782), a newspaper report of the concert makes special mention of the manner in which he played the adagio, and although an inch or more of additional length may not appear to the general reader of much consequence to a great artist in the execution of a solemn movement, every little indication of that sort may be useful in helping to fix the real authorship of this improvement. We have it on the authority of Vidal, that Viotti, among other violinists, greatly assisted the youngest Tourte with his advice, but whether they were the result of Tourte's ingenuity or not, certain it is that this family,

and notably the youngest member of it, carried out these improvements in a manner which has never been surpassed since that day, and very few bow makers are admitted to have approached François Tourte, even, if one may so speak, within hailing distance. The father, as before stated, was established in Paris, about 1740. He was an able man at his trade, and it is generally understood to have been with him that the bow reformation was initiated. The hair became flat as we now have it, instead of being in a solid tress as before, and the stick was curved back so as to give greater elasticity and spring, as is indicated also in the Viotti bow, which, like the others, is represented as in playing order. Along with old Tourte worked his eldest son, who was then generally known as Tourte l'aîné. The majority of their bows are reported by Fetis to be too thin, with badly designed heads, and having the nuts too narrow and projecting too far from the stick. Bows by both of these makers are to be seen in the Paris Conservatoire. It was François Tourte, the younger son, who made all the splendid bows which attained to such celebrity. He was born in Paris in 1747, and was apprenticed while very young to a watch and clock-maker with whom he remained for eight years. This trade not answering his expectations as to emoluments, he betook himself permanently to that of his father. He made his first attempts on the staves of old sugar puncheons, which yielded an inexpensive material, and he sold these bows at about a shilling each. When he had satisfied himself with experiments, he subsequently made his bows of Pernambuco wood, and mounted them in tortoiseshell, mother of pearl, and gold. They are

much coveted now, and command very high prices. He himself charged for this class of bow a sum equal to 11 guineas. The same bows, mounted in silver and ebony, he sold for about £3 10s.; and his ordinary ones, without any ornament, for about 30s. Their value at present is very much enhanced; sometimes, when they are in perfect condition, the original value of the common ones is nearly octupled. Fortunately for the amateur, the bows of other very good makers act as a check upon such absurd prices. It was François Tourte who invented the ferrule at the head for keeping the hair always flat, and placed the thin plate of mother of pearl on the nut for the same purpose. Fraud has been as busy with the name of Tourte as it has been with those of the great violin makers, and amateurs will be well advised to refrain from such an expensive luxury as a Tourte bow, unless they thoroughly know what they are about.

Many clever bow makers of the same period took Tourte for their model, and they succeeded so well that the best connoisseurs are often deceived. I transcribe, for the benefit of those who may wish to make such a venture, the following words from Vidal: "The only certain indications to be depended upon as evidences of a genuine Tourte bow are the perfection of the contour, the arching and the extreme cleverness of hand which gave to the heads of his bows that *cachet* so difficult to imitate even by the best workmen." This is not much, but it really is all that can be said, for the age of the wood is nothing to go by, the closest imitations having been fabricated at precisely the same time. A fine violin bow by Tourte, without any ornament, will

probably command £10, but the finest ones I think it is scarcely possible to get now at all in the open market. When they are not in particularly good condition, the ordinary ones may probably be had for three or four pounds, but it would be better in such a case to leave them alone. A genuine violoncello bow, by Tourte, realised, at a public sale in France, a few years ago, £12. There are many imitations, of excellent workmanship, sold quite innocently no doubt, because ignorantly, as Tourte's, and which range in price from the last-mentioned sum up to any figure under £20. Tourte died in 1835, having ceased active work three years before. His quiet life was divided between fiddle-bow making and fishing.

Among the cleverest imitators of François Tourte may be mentioned Jacques Lafleur, who was born in Nancy in 1760. He made splendid bows, some of them being reported quite equal to those of Tourte, and I imagine there are few people who could distinguish them from those of his model. There is one in the Paris Conservatoire. Lafleur's workshops were in the Rue de la Juiverie, Paris. He died of the cholera in 1832, and left a son named Joseph René Lafleur, who was born in Paris on the 8th July, 1812, and was trained by his father in his own profession. He also made excellent imitations of Tourte, but they are not equal in merit to those of his parent. A very fine specimen of his workmanship is also to be seen in the Conservatoire in Paris. He died at Maisons-Lafitte, on 19th February, 1874.

François Lupot, born in Orléans, in 1774, was another close imitator of Tourte. He was a brother of the great

French violin maker Nicolas Lupot, but devoted himself entirely to bow making. He made very good ones, and was an inventor in his small way, having been the originator of the practice of lining the groove in the under side of the nut, *i.e*, the side next the stick, with a thin piece of German silver, or other metal, so as to prevent the continual screwing and unscrewing from wearing away the ebony. It was a very useful contrivance, and has been adopted ever since. His workshops, where he carried on business for about twenty-two years, were at No. 18, Rue d'Angivilliers. He died 4th February, 1837.

Dominique Peccate shares with Lafleur, and one or two others, the credit of having, in some special cases where they bestowed unusual care on their work, quite equalled François Tourte. He was born at Mirecourt on the 15th July, 1810, and he was destined by his father, who was a barber, to follow that profession and succeed to the business. He actually did hold the razor for some time, but to have a man, preoccupied by other and more artistic ideas, flitting about one's nose and mouth with an open razor in his hand largely increases the element of danger, and it is, perhaps, fortunate for his father's customers that he soon relinquished work which was uncongenial to him, and devoted himself to violin making, and particularly to bow making. It is curious, if not instructive, to observe how frequently a man's early training in some branch of human industry is supposed to have been mainly instrumental in fitting him for another and wholly different one. François Tourte, who was entirely uneducated, is said to have derived a great deal of his marvellous accuracy

in fixing his progressive diameters from his familiarity with the art of watch and clock making; and I have heard it hinted that Dominique Peccate was mainly indebted to his early training in handling the razor for that marvellous—once more this adjective appears *en règle*—ability which he displayed in *imitating* Tourte. I think this kind of reasoning is somewhat forced, and that it would be almost as rational to ascribe Peccate's ability to the influence of anything else—say the "Barber of Seville." Tourte, Peccate, Lafleur, and Lupot were all men of power, and would, without doubt, have made something out of any department of life to which Fate had consigned them. At any rate, Peccate succeeded well in his new trade, and M. J. B. Vuillaume, having written in 1826 to his brother, François Vuillaume, then established in Mirecourt, desiring him to find out a clever and intelligent apprentice, the choice of the latter fell on Dominique Peccate, who was at once despatched to Paris and set to work by the great French maker. He proved himself an apt pupil of such a teacher, and became, in a very short time, one of the most skilful bow makers of his day. In the opinion of those who are competent to judge of these things, Peccate ranks next to François Tourte, and several of his bows are said quite to rival those of his model. Sometimes he marked his bows with his name, but the majority have no such indication of their origin. When François Lupot died in 1837, Peccate left Vuillaume's establishment, where he had been for eleven years, and took the business of Lupot in hand. He returned to Mirecourt in 1847, and continued to work there for artists and amateurs until he

died, on the 13th January, 1874. He had a brother, known by the name of Peccate, jeune, who also worked with Vuillaume, but his productions are inferior to those of Dominique. Peccate, jeune, died in Paris in 1856.

Joseph Fonclouse, born in 1800, was another good French bow maker, who served his apprenticeship with a violin maker of Mirecourt, named Pajeot. He subsequently went to Paris, about 1825, and was employed by Vuillaume for some time, and, under his guidance, became a very expert workman. He ultimately started business on his own account, and the majority of his bows are marked with his name. He died in the Rue Montmartre in 1865.

Simon, another excellent maker, was born in Mirecourt, in 1808, where he learned his trade. Removing to Paris, in 1838, he worked for some months for Dominique Peccate, who, a year before, had taken Lupot's business. Simon then went to Vuillaume, with whom he remained until 1845, when he started for himself, and, when Peccate retired, succeeded to the business of the latter in the Rue d'Angivilliers. For three years, from 1848 to 1851, he was in partnership with a bow maker named Henry, referred to below; but from the last date worked alone. He was lately in the Rue St. Denis, and is reckoned one of the cleverest of French makers. He marks his bows on the stick near the nut, "Simon, Paris."

Henry, referred to above, was born in 1812 in Mirecourt, where he was also trained. He first worked in Paris, about 1837, for Chanot, then for Peccate, afterwards, as stated, in partnership with Simon, and finally for himself. He has made very good bows and marked

them with his name, "Henry, Paris," in the same place as Simon. He died in Paris in 1870, and was no relative of the violin makers of the same name.

A bow maker, named Sirjean, is mentioned as being in business in the Rue de l'Ecole, Paris, about 1818, but whether his work was good or bad I cannot ascertain. Eury, one of those clever makers who imitated François Tourte so well, and whose bows might be taken for originals, was at work in the Rue des Lyonnais, Saint Jacques, about 1820. His work is very highly esteemed, and could easily be sold as by Tourte. He sometimes put his name on his bows under the thread or covering which is wound round the stick near the nut. Persoit, another clever Parisian maker, worked chiefly for Vuillaume, although he was in business for himself. He is said to have dealt with Vuillaume in this way for eighteen years—viz., from 1823 to 1841, but when he sold his bows in his own name, he marked them with the letters P.R.S. He does not appear to have made any money at his trade, as he died concierge of a house in the Rue Saint Honoré. One Baroux is said to have been a good maker in the same city, about 1830. F. N. Voirin is very highly esteemed as a worthy successor of Tourte. He is a native of Mirecourt, where he was born in 1833. He went to Paris in 1855, and was employed by Vuillaume, with whom he remained fifteen years. It is said that the finest bows turned out of Vuillaume's shop at that time were made by Voirin, and he received honourable mention at the Paris Exhibition of 1867. He commenced business on his own account in the Rue du Bouloi in 1870, and was there recently. Vidal says

that he knows bows by this maker which will bear comparison with any ever made. He marked his own work "F. N. Voirin." Nicolas Maire, born in Mirecourt, was a pupil of Jacques Lafleur, and six years ago was alive in Paris and still producing bows which do not, however, call for more particular notice. The firm of Gand, already referred to, also made good bows, and there was a maker in Strasburg named Schwartz, whose work has attained some celebrity.

But the maker who, after Tourte, most decidedly influenced the art of bow making in France, was, undoubtedly, J. B. Vuillaume, who brought to bear in this department of his industry the same spirit of scientific inquiry which had procured for him such excellent results in the major branch. The accuracy with which the dimensions of Tourte's bows are calculated, and their unvarying character, would naturally lead one to suppose that the man who produced them had some rigorous scientific rule by means of which he guided himself to the achievement of these results. But François Tourte was, in the ordinary sense of the word, a wholly uneducated and illiterate man. He had no other training but that of a watchmaker, and was unable either to read or write. He nevertheless fabricated these bows, and Vuillaume, determined if possible to discover the secret, made a great number of measurements of the various bows which passed through his hands, the final result of his observations being given by him to M. Fetis, who embodied it in his work on Stradivari, a translation of which is published by Messrs. Cocks and Co. Vuillaume found that the diameters of Tourte's sticks diminish with

unvarying regularity in the same degree and between the same points. The length of a Tourte bow is, as nearly as possible, $27\frac{9}{16}$in. between the extreme thick end of the stick, exclusive of the button, and the inside of the head. For the sake of clearness, the following measurements are given, though somewhat roughly. Along $4\frac{1}{2}$in. of the thick end, the stick never varies, but from that point, which is about $\frac{3}{8}$in. in diameter, there are a succession of ever lessening dimensions, until the diameter decreases to about $\frac{1}{8}$in. at the head, and this in the most regular and imperceptible manner. Although Vuillaume had himself seen Tourte cut up the billets of Pernambuco wood, so as to get the grain straight and its figure or curl in the proper direction, he does not appear to have penetrated the secret—if there was one—by which Tourte varied his dimensions, but he formulated a very ingenious method by means of which these thicknesses and their various positions may be obtained. Taking the whole length of the stick given above as a straight line, he raised at one end a perpendicular equal to the length of that portion of the thick end which remains constant in its dimensions, viz., about $4\frac{1}{2}$in., and, at the other end, another perpendicular equal to about the height of the head, viz., about $\frac{7}{8}$in. He then joined these two perpendiculars at their extremities by a second straight line, and, taking a pair of compasses and the $4\frac{1}{2}$in. perpendicular as a radius, he described a segment of a circle downward, cutting from the first straight line in this way a portion equal in length to the first perpendicular or radius. From this last point of intersection he raised another perpendicular meeting the straight

line above, and, taking this as a second radius, he cut off a further portion of the line which represents the length of the bow; and from this point of intersection he raised a third perpendicular, meeting the upper line as before, and so on, until the whole length of the line was exhausted. He found that between that portion of the stick where its constant dimension terminates, and the extreme end next the head, which shows its least diameter, there was a gradual decrease over the intermediate length of, in all, say $\frac{1}{4}$in. He divided this total decrease into ten equal parts, and, by the above ingenious method, fixed the ten positions on the stick where these regularly lessening dimensions should appear, viz., at the points where the 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, and 12th perpendiculars intersect the line which represents the total length of the stick. A minute examination of numbers of Tourte's bows verified the above projection, and it is altogether surprising that such a purely scientific result should have been attained by Tourte through sheer dexterity of hand and eye. The backward curve of the bow was produced by the aid of heat alone.

In the matter of bows, Vuillaume's attention was turned in other directions, and, as already stated, when referring to him as a violin maker, he was the author of some improvements and inventions of considerable importance. He began to make his steel bows in 1834, and continued to do so until he lost the workman who fabricated them. They were made of hollow steel tubes, and sold at 25 francs, like his wooden ones. De Beriot and Artot are named as

performers who, among others, played with these metal bows. He made a great many of them, and they were in favour at one time, but have somewhat receded in that regard of late. Their manufacture was suggested by the difficulty of procuring good wood, a difficulty with which François Tourte had also to contend, and which was one of the causes of the very high price which the latter charged for his work. There are three kinds of wood used in the manufacture of bows, Pernambuco wood, Brazil wood, and snake wood. The first of these is the *Cæsalpinia echinata*, and is very light and firm; it was chiefly employed by Tourte. The second, *Cæsalpinia Brasiliensis*, yields the Brazil wood, which is also largely used. Two trees yield what is called snakewood; one, the *Koochla* — from which the substance called nux vomica is obtained — grows extensively on the Malabar and Coromandel coasts, and is called snakewood, I presume, because of the poisonous nature of its fruit and juices. The other is the *Brosimum Aublettii* of Demerara, where it is also known as letter-wood. This latter is the kind employed in the manufacture of bows, and it has been used with great effect in the fabrication of furniture.

Another invention by Vuillaume was that of the fixed nut, a most ingenious contrivance, which permits the full length of the hair to be always available, while at the same time allowing the use of various tensions. This invention was suggested by the presence of two serious faults in the bows of that time, one of which still prevails. The first arose from the difficulty experienced in placing the hair so that it would form a perfectly

flat and ribbon-like surface throughout its whole length, and the second was found in the circumstance that the nut, being movable, suffered a continual change of position, and that, therefore, the hair which was fixed to it was constantly varying in length, and the performer, whose thumb should be always close to the nut, was obliged, in consequence, to play with his hand at different distances from the head, a circumstance which also altered the weight of the bow at that part. These two faults were remedied by the new bow in the following fashion: An ordinary but hollow ebony nut is employed, and firmly fixed to the stick. Inside of this fixed nut is another of brass, to which alone the hair is attached, and which is tightened or loosened in the ordinary way by the screw of the button. Thus the tension can be altered without the least change being necessary in the position of the player's hand. The hair is carefully placed parallel, and the inner nut and the head are so arranged that the performer can hair his bow himself when required. These bows were made for violin, tenor, or violoncello, and were sold by Vuillaume at 25 francs, the same price as his wooden and steel ones. I do not know whether he had anything to do with increasing the number of hairs with which the bow is furnished, but it has more now than it had in the time of Tourte, who, by the way, was very careful in his selection of this requisite. He chose the hair produced in his own country in preference to that of other lands, because he thought it was thicker, and he used thoroughly to cleanse it with soap and water, then pass it through bran water, and finally clear it of any particles which

might adhere, by plunging it into pure water slightly tinged with blue. His daughter was almost constantly employed drafting or drawing the hairs, and selecting only those which were completely cylindrical and of as equal thickness as possible throughout their whole available length. This is a laborious and tedious operation, and requires much patience, completely cylindrical hairs being of very rare occurrence. The number of hairs used at that time is said to have been about 110, and when Fetis wrote it had increased to between 175 and 250, according to its thickness. These would be in Tourte's time what is called live hair, *i.e.*, hair combed from the tails of living horses and oxen, and I have no doubt he was careful in this regard also, for, in his day, and down to very recent times, the hair of slaughtered animals, being of slight value, was allowed to lie about in the shambles and tanyards until it became much deteriorated. Now, however, it has become a comparatively important article of commerce, and in all parts of the world is carefully gathered and sorted into various qualities and lengths, and the longest and best (when drawn) for bows and deep-sea fishing purposes fluctuates sometimes from 15s. to 30s. per lb.

Vuillaume's bows have been in great repute for a long time, and many imitations are sold at very low prices. His name is on all of his own manufacture, but tricks have been tried with this also, and the name of Vuillaume may be found on thousands of bows which have no claim to such distinction. Sometimes the brand is, with an approach to truth, "D'àpres Vuillaume." I have been favoured by a correspondent with some

curious details of a portion of the history of a so-called Tourte bow, which will give the reader some idea of the measures resorted to by clever dealers in these things. This bow had been sold to my informant quite innocently as a genuine Tourte, with the additional attraction of a name engraved upon it, which proved to be that of a musical magnate not unknown to fame, and who was director of the music for a late famous European autocrat. Wishing to part with it, its owner showed it to a dealer, who, after a brief though careful examination, found that it had been spliced under the leather, and that the lower end only was by Tourte, the upper portion being by another French maker. After passing through several hands it ultimately found its way to a no doubt delighted purchaser for, I understand, the sum of £20. Doubtless the upper portion, similarly spliced, realised somewhere a like sum. These are the pitfalls which beset the unwary amateur; fraud on every hand, at every step; great violin backs, bellies, sides, and scrolls distributed piecemeal among inferior instruments, spliced bows, &c., and all the miserable tricks that a vandalistic unscrupulousness can concoct in order to satisfy the greed of a set of locusts who care nothing for the destruction of these beautiful examples of human industry. Figs. 19 and 20 are two illustrations of bows which, although not claiming attention as being particularly accurate, will sufficiently indicate to the reader the difference between the character of the head of a "Tourte," and that, for example, of a "Stentor," another class of bow which has, in recent years, risen in public favour. These latter are very good bows,

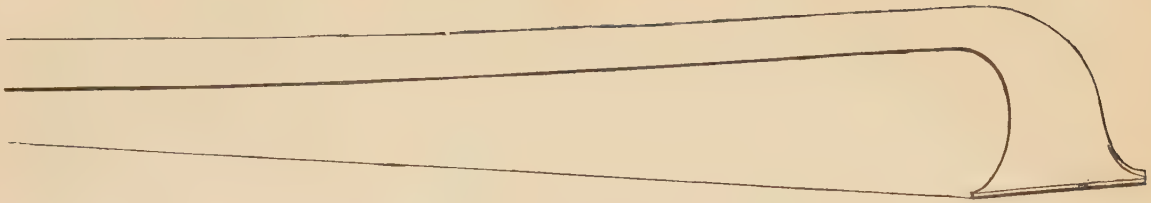


FIG. 19. TOURTE BOW HEAD.

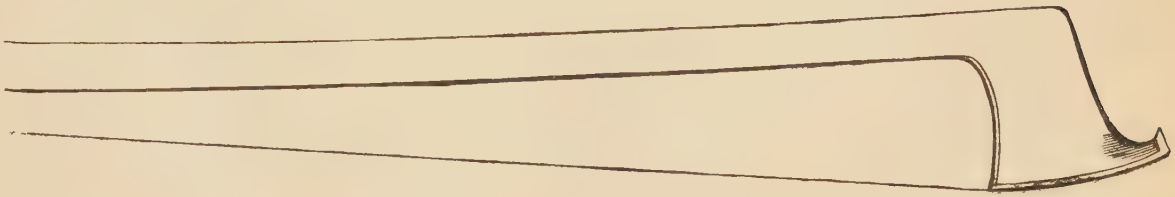


FIG. 20. STENTOR BOW HEAD.

and the name is stamped on the stick. The illustration of the Stentor is from one of this make which I happen to have beside me, and that of the Tourte head is drawn from memory.

Although there have been many bow makers besides those already mentioned, the only other who has been considered to be of first-class excellence belongs to this country, and may as well be referred to here. John Dodd, called also the English Tourte, was born in 1752, five years after his greater French brother, and, curiously enough, he lived to within a year of the same age. He appears to have passed a great portion of his life in very straitened circumstances, probably due to his drinking habits, which were pronounced. His bows are remarkable for their magnificent wood and workmanship, and are exceedingly light and graceful. If the statement to be found below is correct, he must, though a little man, have been a niggard of no mean proportions. His bows enjoyed a European reputation, although some of them are said to be too short, which may have originated, not from any want of judgment, but from poverty, and consequent inability to reject wood which could not yield him sound bows of full length. As a supplement to such details regarding this maker as are to be found in the works of Forster, Pearce, and others, I may be allowed to transcribe the following account, furnished to Vidal by Dr. Sellé, of Richmond, who was acquainted with Dodd for forty years. "I first knew John Dodd at Kew, when I was twelve years of age. At that time he made me a violin bow, remarkable for its length and elegance. He was patronised by an eminent professor of this town

(Richmond), Mr. Richard Platt. This gentleman and I have largely contributed to support him, not only by purchasing his bows, but also by helping him when he lacked the common necessaries of life. We visited him at the Richmond Workhouse, where he died of bronchitis on the 4th October, 1839, at the age of eighty-seven. He was buried at Kew (not at Richmond, as Forster says in his work). In his person he was very small, and waddled rather than walked; was negligent in his attire, wearing an old, thread-bare coat of the most miserable description, smalls, and a broad-brimmed hat. His habits were very regular in their irregularity of visiting the public-house four times a day (some would not think that often) for his favourite drink called 'pearl.' He would never consent to take an apprentice, declaring that he did not wish to teach anyone his method of making bows, and we have it from a good source that he refused £1000 which was offered to him if he would make known his secret. On his death bed he was asked of what religion he was, Catholic or Protestant, and he replied, 'A little of both.'" These are miserable details regarding our greatest bow maker, and, as the sum total of a forty years' acquaintance, I think they might almost as well have been spared. Dodd's bows sell in the present day at various prices, according to their style and condition, but they rarely exceed £2 or £3, except when they happen to get into the hands of some greedy curiosity dealer.

In Fig. 21 the reader will find an illustration of a bow of very early construction. It is from the Canino Vase to which I referred in the opening chapter of this

book, and is reproduced here for the first time in connection with this subject. It will be found in plate 103 of the 3rd vol. of Micali's "Storia Degli Antichi Popoli

Fig. 21. Portion of Canino Vase.

Italiani," 2nd Edition, published in Milan in 1833. It may serve to illustrate the progress made in bow making from the Etruscan period down to the nineteenth century.

CHAPTER VIII.

VIOLIN ACOUSTICS.

THE celebrity which the Cremonese violins acquired about the beginning of the present century attracted the attention of savants as well as that of amateurs and connoisseurs, and one distinguished man, who combined in his own person these three qualifications, set himself to ascertain the causes of the superiority which the Italian instruments possessed above all others. This scientist was M. Felix Savart, and, as his experiments were performed upon some of the finest productions of Stradivari and Guarnerius, it will be as well at this stage to give some account of the chief results obtained. His preliminary experiments were made by what, in the science of acoustics, are called "Chladni's figures," and he began by formulating that the construction of string instruments is based upon the reinforcement of the sound of a body by the vibrations of other bodies with which the first is in immediate, or even intermediate, contact, in accordance with the principle that when a vibrating body is in immediate contact with

another, it excites in it always an oscillating movement, whose period is equal to that which itself observes. Thus it is that if we strike a tuning-fork without placing it on a solid body, and we afterwards place it on any resonant table, in the first case the sound is very feeble, while in the second it is much more strong and full. In this example the tuning-fork represents the strings, and the resonant table the sounding-box of the violin.

To exemplify this principle in a more complete manner, we may take a thin plate of copper or glass, round, and equal in thickness, or even a plate of lead flattened with care, because this metal, having little rigidity, readily obeys all movements communicated to it, and it has the additional advantage of being easily flattened more equally. This plate is placed on a narrow slip of wood with a little bit between to keep them from touching. A bit of cork is better for this purpose, because it yields to the movements of the plate, and is no obstacle to the regularity of the figures. To one end of the slip of wood is fastened a violin string, which is stretched by means of a peg at the other end. A violin bridge is placed on the plate, which is covered with a coating of fine sand. The string is stretched over the middle of the bridge, and a sound drawn from it by means of a bow. In an instant the sand unites at certain points and separates at others, forming a figure whose regularity is determined by the equal thickness of the plate, and the placing of the feet of the bridge at equal distances from the centre of the plate on one of its diameters. If the string is screwed up so that the sound be one or more tones higher,

another figure is obtained, and still other figures are formed if the sound be lowered a tone, a half-tone, or even less.

Although this experiment may be difficult to perform well, one may easily see, even if it succeed imperfectly, that the movement of the string, communicated by the bridge, is shared by the plate, and the various figures, which the sand will form each time a different note is played, will indicate that each of these sounds is reinforced by a particular mode of vibration of the plate in relation to the period of that of the string. If, in this experiment, instead of a plate of lead or copper, one of glass be taken, the "timbre" of the sound will be changed, which indicates that the string and the plate give simultaneous sounds. No doubt the sounds, thus the result of communicated vibrations, would be very feeble if they existed separately, but as in a violin large surfaces are given to the body which produces them, and these surfaces act on a large mass of air excited by analagous movements, the original sound acquires a great deal of intensity. One might think that the plate would only vibrate when the sound of the string is one of those which the plate can yield itself, but experiments proved that this was not the case. It was further proved, by an additional series of experiments, that the greatest regularity and symmetry in the form of these plates were required, in order to obtain the best quality of tone, and this was illustrated by the results obtained from an imperfect string. The most minute irregularity in construction rendered the tone false, and even when the string was not cylindrical it pro-

duced a similar effect. The merest tyro in violin playing is acquainted with this phenomenon. It was thus established that the more regular the reinforcing plate or body, the more perfect and easy were its vibrations; and the more regular and perfect the vibrations, the finer was the sound produced. It was then seen how necessary it was that all the parts composing a violin should be perfectly symmetrical, and it was no longer surprising to find so few violins and violoncellos with an equal intensity of tone throughout all their notes. The lack of symmetry displayed in ordinary violins, arising from the difficulty of working such a form into accurate proportions, causes irregularity in the vibration, resulting in what in acoustics are called "beats," which, instead of reinforcing the tone, mix it with "noise." Often a violin which sounds with an apparently powerful tone, when played close at hand, loses that quality at a greater distance, in a degree out of all proportion to the space through which the sound has to travel. This is occasioned by those irregular vibrations which produce the "noise" being unable to communicate themselves so well to the air as those regular ones which produce the tone.

Researches were then made as to thickness of backs and bellies, for the purpose of reinforcing tone. If two round plates are taken of the same material, of exactly the same diameter, but one be twice as thick as the other, and the experiment with the sand be repeated so that the figure formed thereby is the same in both cases, the thinner plate will yield a sound an octave lower than that of the other. This result, easy to verify,

was contrary to what the majority of musicians and violin makers expected, as they thought that thin vibrating surfaces were favourable to the production of shrill sounds, and thick ones to those of lower pitch. It was easy to conceive, however, that, all other things being equal except the thickness, which was double, the rigidity of the latter would be augmented, and, as a consequence, the sound shriller. The experiments proved this rigorously. What are called the excursions of the vibrations—that is, the distance or surface over which they extend—would in a thick plate be distinctly limited, whereas in a thin one the vibrations would extend in almost full activity to the very margin. This most favourable of thicknesses for reinforcement of tone would, of course, be in relation to the density of the wood, its natural elasticity, and the more or less advanced state of its seasoning. The too great arching of the bellies and backs of violins hinders the natural elasticity of the wood from having free play, because it gives an artificial rigidity and increased power of resistance, and the shrill, flute-like tone of the Stainer violins is corroborative of the accuracy of these conclusions in this regard. In almost all instruments there are certain notes distinguished above others by their purity and fullness. They vary in different violins, but they are caused in all by the circumstance that some part of the instrument is capable of perfectly reinforcing the tone of these notes, by yielding exactly the same number, or double, or half, &c., of the vibrations in a given time as the string which produces them. This variation in the quality of the sound of different notes is a proof that the form

of the vibrating portion of the violin is only favourable to these certain notes, whereas it ought to favour them all equally, if it were not itself an obstacle to some of them.

From these researches it appeared to Savart indispensable to employ only flat surfaces in forming the chest or sounding box of the instrument, in order that the fibres of the wood might not be cut so as to destroy their continuity and interrupt the movement communicated by the bridge. From such a form he anticipated the utmost freedom of vibration and most perfect reinforcement of tone, giving to each note equal intensity. He subsequently exhibited such an instrument before a number of savants deputed by the Academy of Science, and the Academy of Fine Arts, of Paris, to take note of this discovery. The report on this instrument was prepared by M. Biot, another distinguished acoustician, who, about the same time, I think, determined the ratio of the velocity of sound through metals to that through air. This report speaks in the most flattering terms of the Savart violin and is signed by all the other delegates. The fiddle was tested in their presence by M. Lefebvre, then conductor of the orchestra of the Théâtre Feydeau, and a musician of the highest ability. He afterwards played on his own instrument, which presumably was a fine one, although the report does not say so. Savart's violin was pronounced to be quite equal, if not superior, to the other, and when they were again played, in an adjoining apartment, out of sight of the judges, it was found impossible to distinguish any difference in tone, or, if any, the advantage was with the flat fiddle. Although

this instrument has never justified the enthusiasm of its first reception, it shows that shape is not of so much importance, provided the acoustic conditions are complied with.

The quality of violins depends primarily on the relations existing between the various parts which compose them. Whatever form and proportions are given to the belly of a violin, the rims and the rest of the instrument must be in strict relation thereto. The movement communicated by the bridge to the upper table will be continued by the latter, according to its thickness and elasticity. The more its surface is capable of continuing the vibration, the stronger will be the tone, and it should be capable of carrying these vibrations to its own margin, in order to communicate them in sufficient strength to the rims; and these, again, must be so constructed that they shall carry on the motion, with as little loss as possible, to the back. One of the greatest defects of ordinary violins arises from a complete inattention to, or ignorance of, this rule. Although it may appear scarcely possible to miss it in constructing such a delicate instrument of such elastic materials, one may easily be convinced of the contrary by sprinkling on the upper table of an ordinary instrument some very fine sand or fine light sawdust, when, on producing sounds from several of the strings, it will be seen that the extreme portions of the half of the instrument towards the neck scarcely ever vibrate. The thickness of this upper table must be determined by the quality of the wood. If this is dense and rigid, it must be worked thin. If light and dry, it must be stronger, and, of

course, the gradations from centre to circumference have to be very exactly calculated. These are the points where the genius of the artist is chiefly displayed, and which no theory can teach definitely for every case.

The following experiments were also made by the same scientist, aided by Vuillaume. Of the fragments of several violins by Stradivari, pieces were taken from the woods of the backs and bellies, and cut parallel to the fibres of about the following dimensions, viz., $7\frac{1}{8}$in. long, by $\frac{3}{4}$in. broad and about $\frac{1}{10}$in. thick. They were sprinkled with fine sand, and caused to vibrate by the action upon them of a violin bow. The sand immediately separated into two parallel lines at the sides, proving that the whole of each slip was in full vibration. The first of these, a piece of well-curled maple, taken from an instrument made by Stradivari in 1717, yielded the note A sharp (*la, dièse*). A second piece of maple from another violin of the same master, made in 1708, gave the same note. Then pieces representing the belly were taken. The first of these was a piece of pine from a Stradivari of 1724; the second, also of pine, from a Strad. of 1690; and a third piece of pine from a violin by the same maker, dated 1730. These three bits of pine all gave the note F (*fa*). Those notes, A sharp and F, were not what we now call by the same names, the pitch having risen considerably, but that has nothing to do with the experiments, which simply proved the extraordinary precision and accuracy which Stradivari displayed in the choice and handling of his wood, and also yielded evidence of an almost irrefragable kind,

that he adopted a process of a similar nature in order to determine its acoustical properties, for, besides these experiments on Stradivari wood, others were made with pieces of wood whose looks were identical with the appearance of the bits from the old violins, and the dimensions were made exactly similar. These pieces all yielded notes differing from those of the Stradivari bits by intervals of a third, a fourth, and even more, so that the eyes of the great maker, however experienced, could be no guide to him in that respect. In order to ascertain if the lower and upper tables had any definite acoustical relations to each other, these portions were subjected separately to similar operations. Several violins of the highest merit, by Stradivari and Joseph del Jesu, were employed for this purpose, and it was found that the note yielded by the backs was invariably a full tone lower than that given by the belly. Other experiments were made with instruments constructed so that their tables were nearly in unison, and then occurred those "beats" which result in noise instead of tone. Having thus arrived at the conclusion that there ought to be a tone of difference in the acoustic relations of the two portions, the experimenters then endeavoured to ascertain what ought to be the mass of air contained in the complete chest of the instrument. By an ingenious method they found that the mass of air in all the best instruments of Stradivari and Guarnerius upon which they experimented yielded a sound equal to 512 vibrations per second. This sound was the C (*ut*) of Stradivari's time, but when the experiments were made (1838), 512 vibrations were equal in sound to B natural (*si*,

bécarre), and in 1856 or thereabout, the pitch had so risen that they became almost in unison with B flat (*si, bémol*).

Savart had stated that the office of the sound-post was to transmit the vibrations from the upper to the lower table. In subsequent investigations he says that was an error, and that its function is to render the vibration of the upper table normal. General readers will understand this if it is explained that the vibrations of the strings are what are called *rotary*, and when these are communicated to the bridge, it carries them longitudinally. The bridge then transmits them to the upper table, which receives them, not in the direction of the fibres, but across. Transversal vibration is that which takes place at right angles to the line of progress of the disturbance, and the fibres of the sound-post being in the direction of its length, it vibrates longitudinally, and I presume is supposed thus, by a sort of reaction, to strengthen the transversal movement in the belly, and convert it, so to speak, into a longitudinal vibration, whose velocity is much in excess of that of transversal vibration. This definition of the function of the sound-post is now accepted as accurate, and the demonstration given in proof that it is the only one that it performs is considered to be satisfactory. The proof advanced is as follows: There is placed on the outside of the violin a kind of arch of wood, fixed and glued at its extremities over the blocks at the corners. The sound-post is set between such arch and the outside of the belly, and this change causes no difference, the tone remaining exactly the same. Again, if the sound-post be removed from the

inside of a violin, and a heavy weight be laid on the outside of the upper table, the tone is not changed from what it was prior to the removal of the sound-post.

I think these are the most important points settled by Savart's laborious researches, and I am not aware that violin acoustics has been investigated any more fully since his day. Perhaps Dr. Helmholz may still farther advance them, but it is not every savant who possesses the qualifications of Savart, who, as I said before, was a distinguished physicist, a violin connoisseur, a violin performer, and last but not least, a violin maker.

Stradivari, like almost all the Cremonese makers of his period, and, indeed, long after, selected his pine from the Tyrol. I have no doubt there was, and still is, some quality in the timber grown there which recommended it to their attention. The density, elasticity, and durability of wood depend so much upon the soil in which it has been grown, that it may be useful to offer one or two remarks on these points, as I am not aware that this has been done elsewhere in connection with violins. In the district whence this wood chiefly came there are vast beds of salt, and in the mines of Hall alone there are between fifty and sixty caverns, in some of which the galleries of salt extend for upwards of three leagues in length. This peculiar character of the soil would, doubtless, by a natural aspirative process, affect the quality of the timber; and it is a curious circumstance in this conjunction that of all the foreign substances which have from time to time been employed for the preservation of

wood when exposed to the air, almost the only one which not only does not partially destroy but actually increases its flexibility and elasticity, is the mother liquor of salt works. A slip of pine wood, ·118 of an inch thick and 23·6 inches in length, charged with this mother liquor, was capable of being bent into three concentric circles without being broken, and, when released, would again become straight, the elasticity being found to increase in proportion to the quality of the liquor absorbed. Of course, no analogous process could be artificially employed on violin wood after being cut, and when its living power of absorption and conversion had ceased, seeing that the presence of so much humidity would, after the instrument was varnished, probably only insure its speedy decay, but it is not unreasonable to suppose that the natural nourishment afforded by a soil so strongly impregnated with this substance would result in the aspiration of some materials favourable to the development of its straight growth and native elasticity.

It is also worthy of note that the adherence of resinous varnishes was not affected by the application of the above liquor. Further experiments have proved that it is possible even to neutralise the effects of the vegetable albumen in wood, which is exceedingly prone to decomposition, and is indeed, the chief cause of its decay. This vegetable albumen, which closely resembles animal albumen both in properties and composition, is, being humid, a hindrance to the sonority of wood, and it may be that some ameliorating effect in this regard is naturally accomplished in the Tyrolese pines by the nourishment drawn from

the peculiar soil in which they grow. The maple for the backs and other portions is said to have been obtained from Venice, it being sent there from Dalmatia and elsewhere, and employed by the Venetian Government in the manufacture of oars for their galleys. But the pine for the upper table or belly is the most important, if any one part can be said to be more important than another, and it was chiefly drawn from the Swiss and German Tyrol. The pine woods of the Tyrol are very beautiful — they ascend the sides of the mountains in long steep lines, occupying almost any space which can afford them a hold. The grain is very straight and regular, and Stradivari and the other great masters were very particular in this respect.

CHAPTER IX.

VIOLIN VARNISH.

PERHAPS the most interesting subject in connection with violins, after the experiments of Savart, referred to in my last chapter, is the Varnish—that inscrutable mystery, or lost art, which has been a puzzle to all violin-makers for over a hundred years. And yet in the face of a general acknowledgment that the art of making this varnish has been lost, I do not suppose there is a violin-maker in Europe who will not offer to sell you "amber varnish," or if he does not so offer, he will perhaps tell you that he keeps it only for his own use. Throughout these chapters I have employed the term "amber varnish," whenever I have had occasion to refer to that subject. As opposed to that of "spirit varnish," it was likely to be better understood than any other, and it is the one universally in use for the purpose of distinguishing the kind employed by the Cremonese makers (with the one exception already mentioned) down to the days of Storioni. It is, however, a misleading term. What we call amber is a

natural product found in many places in small quantities, but it is chiefly by the shores of the Baltic, between Memel and Dantzic, and particularly in the neighbourhood of Kœnigsberg, where it is collected in large quantities for purposes of commerce. It is supposed to be an exudation from the buried pines, and is found on and near the sea at these places chiefly after heavy storms, its collection being sometimes a rather dangerous occupation, as the fishermen walk into the sea up to the neck, and, glancing along the surface of the water to detect its presence, fish it up into a kind of sack attached to long poles. When they collect it in this manner they do so in companies, in order to assist each other in case of accident. They also procure it by means of mining in Sicily and Poland, and gather it in the beds of brooks and at the mouths of rivers in Siberia and elsewhere. Pieces are occasionally picked up along the shores of Norfolk, Essex, and Sussex, and it occurs at places inland in Switzerland and France. It has even been found in deposits of the London clay at Kensington, and in the greensand formation in the United States, but this amber yields a varnish pre-eminently unfitted for violins, because of its hardness and want of elasticity, and it was probably never in olden times employed for this purpose. Its rigidity would effectually restrain the free vibration of the instrument, this latter quality being an absolute necessity in a violin. One of the chief reasons for choosing pine for the belly is its elasticity, and it would be curious to find the Cremonese makers—so wise in all other points—employing a varnish which would tend to obstruct the effectual

exercise of the very quality which they so highly prized. That kind of copal which is here known by the names of "dammar," "Indian copal," and "gum animi," and which is a product of the *Vateria Indica*, one of the Sumatra-camphor family of trees, was, in former times, called "white amber," as was likewise a mixture of oil and Grecian wax, to which they also gave the name of "amber varnish," and it is not unlikely that the error in description may have so arisen, for it is pretty nearly certain now that what we call amber was not in use as a material for the manufacture of varnish during and anterior to the time of Stradivari. The researches made in this direction yield very strong evidence that they then did not know how to solve amber or the hard copal of Calcutta, and that they did not employ these substances in their varnishes. Indeed the proof of this latter position is almost conclusive. For example, a violin by the brothers Amati (Hieronymus and Antonius) was rubbed with a moist linen cloth until the surface warmed and gave off the peculiar odour of mastic mixed with that of linseed oil. A Joseph (son of Andrew) Guarnerius, treated in the same manner, yielded the odour of benzoin, as did also a Joseph del Jesu. Other two instruments by this last maker, when submitted to the same process, gave off the odour of mastic and linseed oil, as in the case of the brothers Amati. From these and other experiments it is evident that the Cremonese makers did not always employ the same materials in their varnishes, and that they always employed the soft resins, such as mastic, sandarach, benzoin, and perhaps, soft copal or dammar. In no case did the operator detect

the odour of animi (hard copal) or the very persistent one of the resin called Lubân Matti, a product of two native trees of the Somali country, and which is supposed to be the substance originally known as "elemi."

Besides these experiments, there is a certain amount of literary evidence which is corroborative of the position here indicated, if it be admitted that, whatever the materials or methods employed, they could be no secret, but a matter of common knowledge. And I think this must be allowed, for the same style of varnish, with variations in colour, prevailed for over a hundred years, and was practised by nearly as many different violin makers in different places down to the time of Stradivari, when varnish making as a general art made a considerable advance. The probability would seem to be that this so-called "amber varnish" was the ordinary varnish of commerce then in use, and was only discontinued when the more perfect spirit varnishes for general purposes—though not, as it turned out, for violins—began to be made. Assuming this to be correct, it is found that about the year 1550 the materials in common use for varnishes were benzoin, galipot, Venice turpentine, linseed oil, white amber (a mixture of oil and wax, which was procured from pines in Calabria), mastic and sandarach. The colouring matters were chiefly saffron, sandal wood, dragon's blood, and Brazil wood. In 1564 the same materials are still in use. About 1685 were employed elemi, animi, white amber (this time signifying dammar), mastic and sandarach, turpentine, and so on, down to 1713, when the resins in use were gum

lac, sandarach, mastic, soft copal, called at this time "false amber," and bitumen of Judea. The first trace of amber and hard copal being employed in the making of varnish dates from 1737, the very year in which Stradivari died. It was called "Martin Varnish," and was discovered or invented by a M. Delaporte, a brother-in-law of Martin. M. Martin received a patent for its manufacture, dated 18th February, 1744. Thirty years before this the solving of amber for a varnish had been tried and failed. During the time Martin carried on the manufacture the process remained a secret, as they were not obliged in those days to give a description of inventions, but it was subsequently published in 1772.

These details may serve to show that the term "amber varnish" is, as I said, a misleading one. The resins employed by the Cremonese makers appear, both from literary evidence and direct tests, to have been precisely the same as those in use to-day, the modern difficulty lying in the methods employed for solving these resins, and in determining the colouring matter with which they succeeded in charging them. The veins of the wood can be seen through these colours almost as clearly as if one were looking at them through a glass. It is, unfortunately for more definite research, almost impossible to subject the Cremonese varnish, in its present condition, to chemical analysis, because some of its constituents are long ago oxidised; and, besides, it would be almost as difficult to encounter a person in possession of a fine instrument, whose varnish is intact, who would suffer it to be meddled with. Some violins have, however, been

tested in the manner cited above, and with the results stated. That the great Cremonese instruments were not covered with what is termed an "oil varnish"—another phrase as misleading as that of "amber varnish"—may be easily decided by rubbing them with spirits of wine, which will be found irresistible; while, if the same process is repeated upon any article varnished with amber or hard copal, it will scarcely touch them. Anyone, indeed, who has tried to clean a genuine old Italian instrument by the simplest means, knows how difficult it is to avoid taking off some of its varnish.

It is absolutely necessary that the wood of which a violin is made be thoroughly dry, and this process must be accomplished naturally. It will occupy, sometimes, a period of five or six years. If the wood be not dry, the application of the varnish, by preventing the evaporation of the remaining moisture, would simply hasten that decay which Liebig has described as being a slow combustion, caused by the putrescence of the vegetable albumen. Many experiments have, from time to time, been tried for the purpose of accelerating this desiccation by saturating the wood with compounds, but these have only resulted in failure. All foreign substances artificially introduced into wood have, up till now—with the one exception already named, the mother liquor of salt works—simply increased its density, and rendered it more easily broken. The preference which Savart expressed for oil varnish, because in penetrating the wood it gave it more consistence, was an opinion founded, apparently, upon another error, for in violin making the driest woods—

that is, those which have lost their resins—are invariably selected, and to cause them to absorb in any degree a portion of that which it is desirable they should be free from, would be an entirely retrograde step. But, in applying an oil varnish, that is what would really happen, unless the instrument had been previously sized, for the first two or three coats would sink into the wood and remain completely dull, until it could absorb no more, when the instrument would be sized by the varnish itself. The violin would then be saturated with the essential oil, a portion of the resins and colouring matter, and the rest would remain on the surface. These resins, thus deprived of their oil, finding themselves, as it were, abandoned, would dry quickly, while losing a considerable portion of the elasticity which ought to have been communicated to them. More coats would be necessary in order to obtain the required brilliancy and solidity, and, no hard resins being employed, the varnish would become very friable from having lost, in part, the excipient which ought to protect them, and when, in the course of time, these upper coats became oxidised or rubbed off, the under ones would fall away in powder. Besides the injury to the sonority of the wood caused by the absorption of the essential oil, which would be sucked in as by a sponge, this process would entail an entirely useless thickness in the varnish, and the tone of the instrument would materially suffer in consequence.

It, therefore, became necessary to consider whether the Cremonese makers had not employed some kind of sizing process prior to the application of the varnish, for their coats are so transparent and so thin as not to

be otherwise explained. Various experiments were tried with fish, Flanders, and other glues, but these were found too heavy. Egg albumen—the viscid liquor found under the beaten white of egg after a repose of fifteen or eighteen hours—was found to contract the wood, because, although it is very light, it has a remarkable degree of tenacity. Dextrine, dissolved in water, was also tried. This sizing did not in any way injure the vibration, but, after drying, it had a pasty look, which spoiled the polish, and when the varnish was applied made it look "clotty." The yellow tone so prevalent in many violins, even after the varnish has been used up, suggested the notion that the Cremonese makers sized their instruments with resinous gums soluble in alcohol, such as gamboge and aloes, which latter is said to have the property of preserving the wood from the attacks of the worm. These resins, dissolved in alcohol, make an excellent sizing, do not injure the vibration, nor the dryness of the wood, as the alcohol evaporates immediately, the solution penetrating the wood but slightly, and the molecules of these resins having a coherence insufficient to cause any injurious effect. From many experiments, needless to detail here, a conviction was attained that it was thus many of the Italian makers sized their instruments. Those on which this yellow tone is not found may have been sized with a varnish of sandarach and alcohol. The aloes and the gamboge were, however, found to be preferable. If gamboge is employed alone, a clear yellow is obtained, which, under a coloured varnish, will communicate to the latter a very harmonious yellow tint, and produce the effect of a red

orange. A more or less concentrated solution of gum lac has been used as a sizing, but it is the hardest of any of those mentioned before, and would possess all their disadvantages. The following are the proportions for these sizings, the weights given being avoirdupois, and as a drachm avoirdupois contains only about 27½ grains, and a drachm troy 60 grains, it may be as well to mention this to avoid any chance of error: Take 12 drachms of stick gamboge, which is finer than that in cakes, break it, and reduce it to powder on a sheet of paper by means of a bottle used as a roller, if you have not a mortar. It will be necessary to mix it up from time to time with a knife while bruising, in order to insure that it be thoroughly well done. Put half of this powder into three-quarters of a gill of alcohol in a small bottle, and let them unite for eight or ten days, stirring the liquid once or twice each day. At the end of this time, filter into a glass funnel through linen, which will retain the gummy portions insoluble in alcohol. Into this liquid, already coloured, put the second half of the gamboge, and treat it as before. About the end of a fortnight filter it or pass it through bibulous paper into the same funnel, previously cleansed. It is better, as indicated above, to do this twice, because the resin is then brought into closer contact with the alcohol, and a greater quantity can be dissolved, but if you are in a hurry, it can be done at once. The colour will, however, be less intense. The process may be hastened by placing the phial in a stove, which must not be so warm as to cause the alcohol to boil, as this might break the glass and incur danger from fire. To prevent the phial becoming too hot, a few leaves of

paper might be placed under it, and, if the paper burns, withdraw the phial at once, as it will indicate that the heat is too great. The alcohol must be very pure—64 over proof of the Government scale at 60degs. Fahrenheit, or 16deg. centigrade. Its specific gravity ought to be about ·817, but alcohol is so much falsified that it may be as well to test it before purchase by putting a drop in the hollow of the hand and rubbing until it evaporates, when, if it has been adulterated with essential oil, the penetrating odour of the latter will be perceived. Alcohols are often adulterated with, or have in them, essential oils. That made from raisins, for example, is generally impure, and contains an oil which can be separated by careful distillation, after adding six parts of water. If wood spirit has been added, it combines so perfectly that its presence cannot be determined by any known process; but this latter does not injure the solving power of the alcohol. If alcohol contains anything but an admixture of water—foreign substances, such as sugar, for example—for the purpose of augmenting its specific weight, areometers and hydrometers are, of course, of no use. Ordinary spirit of wine should, at the above temperature, mark from 60deg. to 64deg. on the Government scale, and rectified alcohol about 76deg. In testing the comparative richness of alcohols by hydrometers, it will be well to remember that the one generally in use in this country—Sykes'—is calculated for the temperature of 60deg. Fahr., or 16 centigrade. It would, therefore, be necessary before testing its richness to raise the alcohol to that temperature, which could be done by the natural heat of the hand applied to the tube in which the

alcohol to be tested is placed. If the test be made with the areometer of Cartier, it should register 36deg., if with that of Baumé 39deg., and if with that of Gay Lussac 91deg.

Gamboge is the resinous juice procured from a few specimens of *Garcinia* in Siam, Cochin China, and Camboja. It is sold in sticks, or rolls, or pipes, also in lumps or cakes. It is sometimes adulterated with starch, which may be detected by treating a little of the resin with boiling water, filtering the liquid, and adding a little of the alcoholic tincture of iodine, when, if starch is present, the liquid will become blue.

Another, and, perhaps, a better sizing may be made in the following proportions: About 6½dr. of stick gamboge, 4½dr. of aloes (Socotrine) to ¾gill of alcohol of the same purity as that already named. Proceed in precisely the same manner as before, putting half of the resins in at a time. This latter sizing is to be preferred, because it will be more elastic, the aloes being mellower or softer than the gamboge. The colour obtained will also be a more decided yellow, a little greenish in regarding it at a certain angle of refraction, and it will weaken less the warmth of tint of the coloured varnish to be afterwards applied. It is, however, a matter of taste, as either of the above formulas will give a good sizing. Aloes is likewise sometimes adulterated in commerce, although it is not very dear. It is the thickened juice of the leaves of different kinds of aloe, and is imported under the names of Socotrine, East Indian or Hepatic, Barbadoes, Cape and Caballine aloes. The kind referred to above is what is called Socotrine, and when it is

adulterated it is of course with inferior kinds generally. It has been used for hundreds of years in the making of varnish, as has also East Indian or Hepatic, but Socotrine is the best for the above sizing. When it is falsified with ochre, common resin, &c., which is also sometimes the case, it will not be difficult to detect the fraud. Two coats of either of the sizings should be sufficient; but if a third is thought to be necessary, it would not do any harm. It would, of course, be easy to dissolve more of the resins in the alcohol, but there would then be some difficulty in laying on the solution without making blotches. If in any case these are produced, they can be lessened by rubbing lightly with moistened linen those parts which have been too heavily charged, and the slight shades of difference remaining will be partially masked by the varnish. These resins should be dissolved in alcohol, although they are partially soluble in water, because the latter only dissolves the gummy parts, and the resinous portions, which are preferable, remain in suspension and give to the liquor a dirty aspect, while the alcohol only solves the resins; and besides, it volatilises more rapidly. Where the yellow tone is not wanted, a sizing may be made with 12dr. of sandarach, between 3dr. and 4dr. of benzoin in tears, or elemi, to one gill of same alcohol, proceeding in the manner indicated for the other two sizings. This last is somewhat similar to a sizing which was actually in use in Italy about 200 years ago, and for which a recipe was given by a Jesuit father, in a "Treatise on Varnish," published in Rome in 1713. Sandarach is a resin which is frequently adulterated. When powdered, it is sold as pounce, and used for

dusting over erasures in manuscripts, where it prevents the ink from sinking into the paper, but as dammar has also this property, it is often mixed with sandarach, as is also the refuse of hard copal. This is an awkward fraud for the amateur violin-varnish maker, as these two copals are insoluble in alcohol, and, unless eliminated, would simply cause loss of time. True sandarach is got from the common juniper, but it is chiefly procured from the *arar* tree, and is in the form of longish tears covered with dust from their rubbing together. If chewed, it remains gritty between the teeth to the last. The tears are of a whitish yellow, and almost transparent under the dusty covering.

I suppose it is now impossible to get the true "elemi" to which I have already referred. It is entirely soluble in alcohol, is semi-transparent, of a yellowish white mixed with greenish points. It is substituted by another kind from Manilla and China, which is soft, of a yellowish white, or mixed with black spots. It is not so soluble in alcohol, and leaves a white, light, spongy residue. What is now called true elemi comes from Brazil and Mexico, and answers to the description of the original substance, but the elemi of commerce has often a strong odour of common resin.

The benzoin should be chosen as free from impurities as possible, shiny, of a reddish-grey colour, and containing those white pieces resembling bits of almonds, from which the name of benzoin in tears is derived. It is procured from the Styrax Benzoin of Sumatra and Borneo, a tree 70ft. or 80ft. high. Another kind comes from Siam.

It is, of course, impossible now to say definitely by what means the old Cremonese makers succeeded in charging their varnishes with those brilliant tints which they apparently possessed, and which may be sometimes even yet seen on well-preserved specimens of their work. Whatever the means employed, they so completely combined the colouring matter with the varnish that the coats are perfectly transparent, and, as I have before remarked, the veins of the wood can be seen through these coats almost as through a glass. That their varnish was not an "oil varnish," as we now understand the term, may be taken as fairly well demonstrated, for they employed none but soft resins, which may be corroborated by rubbing any of the violins of that time with spirits of wine. The subject is an interesting one, and as similar results in combining these colours with the varnish have been recently obtained, I may be permitted to give an account of the experiments which brought them about.

It is well known that the essential oil of turpentine neither combines nor mixes with any kind of colour, whether it be bruised in oil, powdered, or mixed with the varnish. It is the same with the essential oils of lavender, aspic, or rosemary. These last take a little colour, but so feebly that they show none when put in use. It is almost certain, however, that the varnish of the old masters was made with one of these essences, and that they had been obliged, in order to colour them, to employ other substances than the lacs, which do not combine either with the vehicles. If these are employed, bruised in oil, they appear, at first, to mingle with the essences and with the resins, but

afterwards, in less than an hour, they are precipitated to the bottom, whence it follows that in mixing these colours with a varnish, it becomes necessary to shake up the liquid each time it is to be used, in order to put them for the moment in suspension. Besides, these lacs are always more or less muddy, have little transparency, and leave a useless thickness on the instrument. The Garancine lacs present the same difficulty, although they are more transparent. The coats of varnish applied by the old Creomnese makers are so translucid, and have so little thickness, that it was conjectured they must have used colouring matters of a more or less resinous description, which they rendered soluble, or, at least, mixable, in the essential oils. A great number of experiments, taken in conjunction with literary evidence, confirmed the conviction that the Italian violin makers must have used dragon's blood, red sandal wood, and gamboge.

All these resinous colours are very soluble in alcohol, but not so much in the essential oils, except gamboge, which is soluble in them cold, and still more so if the essence in which it is placed be exposed to the sun. Dragon's blood dissolves slightly, but not sufficiently to give a satisfactory colour. Red sandal wood reduced to powder hardly colours them at all. The idea occurred of using the solvent action of alcohol as an intermediary. Alcohol marking 64deg., Government scale at 60deg. F. (containing about 7 parts of water to 93 of alcohol), mixes completely with the essential oils of rosemary, aspic, and lavender. Red sandal wood was then dissolved in this alcohol, and the solution mixed with one of these three essences, which preserved

the colour without becoming turbid. This liquid, composed of essential oil and alcohol, would not have communicated sufficient elasticity to the resins, and the varnish would have been too dry. It therefore became necessary to find a means to eliminate the alcohol, in order to obtain the pure essence charged with the colouring matter. This operation was not a difficult one, as alcohol boils at about 171deg. F., while the essentials oils do not begin until they attain a much higher temperature. The mixture was therefore treated with a water bath, in which the water could not rise beyond its boiling point, 212deg. F., a heat inferior to that which is necessary to evaporate the essences, and it was anticipated that the alcohol alone would go. That is precisely what happened, and the essence, disembarrassed of the former, used only as a solvent, remained charged with the colour with which it had been mixed. This liquid was then allowed to rest during eight days, at the end of which time it had undergone no alteration. A coloured varnish was then made and applied to a piece of wood, sized as already described, and abandoned to the action of the sun for a month, and at the termination of this period it had lost nothing of its tint. This experiment was repeated with an alcoholic solution of dragon's blood, and the result was as satisfactory. Phials of this coloured varnish were kept for between two and three years, and on the expiry of that time not the least deposit had formed.

In order, however, to ensure success in these experiments, it is necessary that the essential oils employed be very pure. A simple means of discovering if they

have been adulterated with turps is to put a drop in the hollow of the hand, and rub in such a way as to heat it rapidly, when, if the latter oil is present, it will easily be detected by the smell. If the essence has been mixed with a fixed oil, a drop put on a piece of paper and exposed to a gentle heat, instead of evaporating entirely will leave a transparent spot on the paper the size of the drop deposited. If it has been mixed with alcohol, shake it up with water in a graduated vase; the liquid becomes milky, the water unites with the alcohol, and the oil occupies a smaller place in the tube. If it has been mixed with water, half fill a white glass phial and shake it vigorously, when the water will separate in the oil and fill it with little globules, which, without ceasing to be transparent, leave the oil opalescent instead of perfectly clear. If the essence has been mixed with resin, distil it, and the residue will be the added resin. This last process will also detect any fixed oil with which it may have been adulterated.

Although it seemed pretty certain that the old violin makers often used these three essences in making their varnishes, they have such a persistent and strong odour that it was deemed preferable to try the essential oil of turpentine, and ascertain if the same results could be procured from it, as, being a more resinous and siccative vehicle, it would give more solidity to the varnish, and render it less soft and pulpy after drying. The experiment was, however, arrested at the outset by the circumstance that the essential oil of turpentine, recently rectified, does not mix with alcohol, even at 64deg., but renders the liquid turbid and opalescent, and very

soon the alcohol forsakes the essence, and the two liquids become clear again. It was nevertheless tried; and, after the alcohol was eliminated in the manner above described, the essential oil remained charged with a certain degree of colour, but too feeble to resist exposure to the sun, even for two days. This result, however, proved that it was possible to charge the essence with some colour, and, after further experiments, it occurred to the operator to oxidise the essential oil before mixing it with the alcohol. This idea was, no doubt, suggested chiefly by the fact that the essential oils of two hundred years ago were not so carefully prepared as nowadays, when they are so well distilled that they are as colourless as the most limpid water, and less fitted to receive colour on that account. To oxidise the oil, a bottle was filled with it to the extent of two-thirds of its capacity, and left uncorked behind a window exposed to the action of the sun, which hastens the operation. After about two months' exposure it mixed perfectly with the alcohol, having been shaken up every two or three days, in order to present fresh surfaces to the action of the air. At the end of the first month it was tested by pouring out a little into a phial, and adding alcohol. If the reader, in adopting this test, find that the liquids separate, he should put the bottle back in its place and continue thus testing from week to week until the two liquids are found to unite perfectly. It will take from six weeks to two months to complete the operation.

With this oxidised essential oil of turpentine an alcoholic solution of red sandal wood was mixed, and

the alcohol eliminated, as before described. A varnish was then made with the coloured essence, laid on wood sized as before, and exposed to the rays of the sun for more than a month, at the end of which time the colour retained all its brilliancy. It is customary in varnish-making to recommend the employment only of those essential oils which have been recently rectified, in order to obtain a very dry and white varnish, but the first of these objects is of no great importance in regard to fiddle varnish, for, if it is a little longer in drying, it will be the more elastic, and the second one is of no value at all in the matter of a coloured varnish. It is even possible to procure in commerce this oxidised essence, and it is not at all improbable that the old makers left that which they used uncorked, and that it so acquired the property of mixing with alcohol.

The following are the proportions to be adopted in making a coloured essence which will give a red orange. Take 7oz. (avoirdupois) of red sandal wood and bruise it down into a fine powder. Put one-half of this quantity into 7 gills of alcohol in a bottle of such capacity that it will then only be, at most, two-thirds full. This will allow the alcoholic vapours to circulate freely, and permit of it being shaken up from time to time, so as to present fresh surfaces to the action of the alcohol. Let this saturation go on for eight or ten days, and then filter through linen into another bottle by means of a glass funnel. It must be done very promptly in order to prevent the alcohol from evaporating and absorbing moisture, of which it is very greedy. Otherwise the spirit will be weakened, and will no longer mix with the essential oil. Squeeze out

quickly through the linen as much as you can of the alcohol which the wood will have taken up. Then put in the other half of the sandal wood and do as before. At the end of the second period filter again in the same manner, cork the bottle, and preserve it for use. About a fourth of the alcohol will probably remain in the wood.

There are two kinds of sandal wood. One, sometimes also called coral wood, is the *Pterocarpus indicus*, from Calcutta; it gives a red orange tint. Another, from the Coromandel coast, is called *Pterocarpus santalinus*, and yields a deeper red; but employed alone it would be too dark, so that if a deeper tint than the first is wanted, it will be better to take half of each. Of course, one must strive to get it free from all other substances. To make a coloured essence with dragon's blood, 6oz. will be sufficient to 7 gills of alcohol, saturated at two distinct times, as indicated above, and treated in the same manner. This resinous substance deposits insoluble matter which contains hardly any colour. Less alcohol will be lost in making this solution than is experienced in that of the sandal wood, because dragon's blood is a resin, and is almost entirely dissolved, while in the other case the alcohol separates the resinous colouring matter from the wood and leaves it swollen like a sponge. From dragon's blood more colour will be obtained and the operation hastened by placing the bottle in a stove, as already explained, adopting, of course, the same or similar precautions against the chance of accidents. In summer, it will be sufficient to expose it to the sun. These solutions may be kept for some time without altering, provided the bottles are thoroughly well corked. If the alcohol

were to lose any of its strength it would not mix with the essential oil.

I do not suppose it is now possible to get the old-fashioned dragon's blood, which was a product of *Dracæna draco*, one of the *Liliaceæ*, and yielded resin of the finest quality. Neither does that of *Pterocarpus draco* come to Europe now. This resin is, however, yielded by various trees. That most generally in use comes from *Calamus draco*, one of the rattan palms which grows in Borneo and Sumatra. It is sold in little sticks, globules, cakes, and lumps. The last form is the most profitable for yielding colouring matter; it has no taste nor smell when cold, but gives off a balsamic odour when burnt. It is, however, in commerce, often grossly adulterated, and sometimes a compound of common resin and powdered brick, Brazil wood, or red ochre, is baptised with its name. It should never be bought in powder, because of the facility which it offers in that condition for all kinds of falsification. It should be a deep red-brown when broken.

Should there be any difficulty experienced in procuring alcohol of purity sufficient to ensure success in the working of the formulas given, the following will be found a simple and inexpensive means of obtaining it very rich from the ordinary methylated spirit which is to be had at an oilman's for about 7d. per pint. Procure from him at the same time a Florence flask, which will probably cost you nothing, as they are sometimes glad to get rid of them. Purchase, for a few pence, two or three feet of glass tubing, about the diameter of a quill pen, and a common lamp glass for about 3d. With these proceed to construct, in the

following manner, a "Liebig's Condenser." Into each end of the lamp glass fit a cork bung, with a hole drilled in the centre, which will admit the tubing without permitting water to escape. Drill a second hole, nearer the side than the central ones, in each of the bungs. Put a length of the tubing (4) through

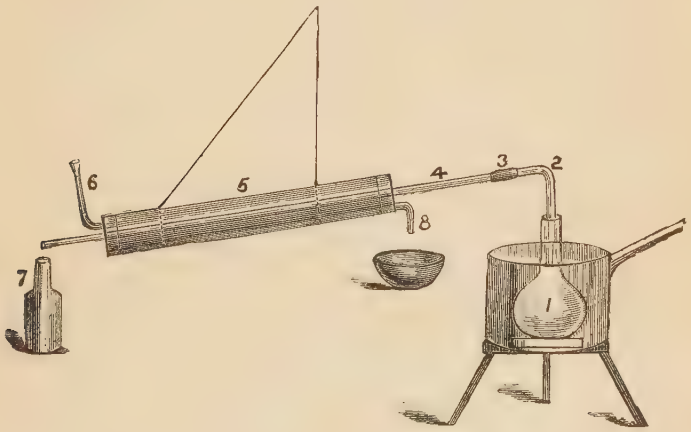


FIG. 22. CONSTRUCTION OF LIEBIG'S CONDENSER.

1. Florence Flask.
2. Bent Glass Tube.
3. India-rubber Tubing, connecting 2 and 4.
4. Central Glass Tubing, passing through 5.
5. Outer Sheath.
6. Bent Tube, for supplying cold water.
7. Receiving Bottle for alcohol.
8. Bent Tube, for escape of heated water.

the central holes, as shown in the illustration (Fig. 22). Then take three smaller pieces, and bend each of them as in the figure (2, 6, 8). This is done by holding the tube at both ends, and placing the point at which you wish it bent in the flame of a gas burner, or that of a spirit lamp, turning it there until the glass becomes

flexible in the heat, then gently bending it to the required curve. This operation can be performed in a few seconds. Fit a cork with a hole in it into the Florence flask (1). Insert one of these bent pieces into this cork, and into each of the bungs, as shown in the illustration. You can procure a Liebig's Condenser for a few shillings, if you care to go to the expense, but the above apparatus will do all that is required. When these arrangements are completed, fill the outer sheath or lamp glass with cold water, suspending it, at the inclination shown, by means of string, fixed to the ceiling or other convenient support. Charge the Florence flask with methylated spirit and quicklime, so that the bulb of the flask will be about two-thirds full, the quantity of quicklime being equal to about one-third of the whole bulk of the contents. Place the flask in a small tin pan, with a square of wood about one-eighth of an inch thick between it and the bottom of the pan, to prevent the flask from touching it. Place also a few pieces of bundle wood upright around the flask, so as to prevent it from touching the sides. Then connect the two tubes, as seen in the figure, by means of a small piece of indiarubber tubing. Pour into the pan water in such quantity that, in boiling, its level will remain below the level of the methylated spirit in the flask. Place the pan on a tripod and apply the flame of a spirit lamp or that of a small gas jet. The spirit will begin to boil long before the water, and the alcohol will distil through the central tube into the receiving bottle at the other end. In order thoroughly to condense the alcoholic vapour, keep the water in the outer sheath cold by pouring in fresh supplies through the tube (6),

as shown in the cut, by means of a paper, cardboard, or other convenient filler, and the heated water will leave the sheath at (8) and fall into the basin or other receptacle you may set there for that purpose. If the ebullition of the spirit in the flask become too violent, withdraw the flame; the distillation will go on for some time without the direct heat. Replace the flame when necessary until only about a fourth of the spirit remains in the flask, then withdraw it and let the spirit become quiet, and pour it out into some odd bottle, recharging the flask with fresh spirit to the same bulk as at first. You need not pour out the quicklime, as it will serve twice. It is better to begin by having the spirit and quicklime together in the flask for a couple of days before distilling, as it thus more completely isolates the water with which the spirit is mixed. By the above means you will get what alcohol you require of a purity amply sufficient for your purpose, and having a specific gravity of about ·812. Care must be taken to have the water in the pan under the level of the spirit in the flask, otherwise you might break the flask and lose your labour.

In order to colour the oxidised essential oil of turpentine, take an annealed glass flask of the capacity of two pints, such as is used for chemical purposes, and costing a few pence. Graduate it on the outside into sixteen equal parts. Into this flask pour about three gills of your coloured alcoholic solution, or three-and-a-half gills if you wish a stronger tint. Make a concentrated extract by evaporating the solution until it is reduced one-half, which you will determine by means of the marks you have made outside. This reduction

you can make by placing the flask in a common meat tin with water, but not so much as would rise above the level of the solution, taking care also, by the means already indicated, that the flask does not touch the bottom or sides of the tin. You need not, in this case, heat the water to boiling point. When the quantity is reduced to one-half of its original bulk, but not less, withdraw the flask and let the liquid cool. This extract is made for the purpose of ensuring that the alcoholic solution and the essential oil with which you are about to mix it will be the least possible time together. When the extract is cool, pour into it one and three-quarter gills of oxidised essential oil of turpentine, and shake the flask a little, so as to mix the two liquids. Replace the flask in the water bath, and apply the flame to evaporate the alcohol, which operation will be completed when you no longer observe bubbles on the surface of the liquid. When cool, you ought to have rather over two gills of coloured essence. After the alcohol is completely evaporated there will still be left a little water, because the former was not absolute to begin with. Continue, therefore, the evaporating process a few moments longer in order to eliminate it, because the liquid otherwise would not be so transparent, and the varnish to be made from it would be less siccative. If it still appear turbid, replace it in the water bath and continue the evaporation, but not too long, for it would then be the turn of the essential oil to go—tardily, of course—but still sufficiently to cause loss—for the proportion of essence being unable to contain more than that of colour given, the latter would precipitate to the bottom, according as the oil dimi-

nished. In order not to carbonise the colour, especially that from sandal wood, it is absolutely necessary that the temperature of the water be always under boiling point (212 Fahr.). It is sufficient that the alcohol alone should boil. A larger quantity of coloured alcohol than of essential oil is given, because it is necessary to colour not only the latter, but also the resins to be dissolved and the oil to be added in making the varnish If the operator is a chemist, a Bunsen valve fitted to the flask would be found useful in preventing the aqueous vapours from falling back into the liquid, and if one had to make a large quantity of varnish every year, and did not wish to lose the alcohol in making this coloured essence, a Liebig's condenser could easily be fitted to the flask, but the loss of alcohol in making a couple of pints of varnish, with which about twenty violins could be covered, is not a matter for serious consideration. Like the fixed oils, though in a greatly less degree, the essential oils undergo a modification in winter, which renders them less capable of mixing with colour, especially red, which they abandon more readily than orange. It is, therefore, advisable to perform these operations in summer and in dry weather. The essential oil of turpentine could be oxidised during the early months of spring, and the coloured essences made from the 1st July on to October, and even later, if the summer is a long one. Failing the oxidised oil of turpentine, the essential oil of rosemary mixes at once with alcohol of the degree of richness indicated, and yields very good results.

The various tints visible on the old Italian instruments may be comprised in a gamut whose degrees

range from a yellow orange to a brown mahogany red, and this must be understood to refer, not to the tints they wear to-day, but to those they would have when new. In addition to the tints to be obtained from sandal wood already indicated, it may be mentioned that dragon's blood of the finest quality, well dissolved, should yield a reddish yellow which approaches the tone of mahogany, and this and the former may be modified by adding gamboge. But this latter being itself soluble in the essential oils, especially that of turpentine oxidised, must be sparingly employed with the red colours, otherwise the essence would abandon and precipitate these, in order to unite with the gamboge, for which it has a greater affinity. To modify the tone of the sandal woods with gamboge, the preferable plan to follow would be to dissolve in the prepared alcoholic solution of this colour about ½oz. of gamboge for every gill, then filter, and colour the essential oil afterwards, which would mix well with this modified solution, as the alcohol dissolves these colours equally well, and permits them to unite with each other. Afterwards eliminate the alcohol by means of the water bath as before. Dragon's blood is partially soluble in essential oil, so that the gamboge could, in its case, be added directly to the coloured essence, without so much fear of the dragon's blood being precipitated. Rather less than o z. gamboge to a gill of coloured essence would, in this case, be sufficient. Then filter, for only the resin of the gamboge will be dissolved, the gummy portions remaining at the bottom. As the oil of rosemary does not dissolve the gamboge so well, it would be preferable, in modifying the colour to be employed with

that vehicle, to operate as indicated for the sandal wood.

In studying the art of colouring different substances, it is curious to note that, although it was familiar to oriental peoples from the remotest ages, it appears to have been scarcely, if at all, known or practised among the western nations until comparatively recent times. The enormous value set by the Greeks and Romans on the dyed stuffs of Egypt, Syria, Persia, and India, is an indication of this. For example, when the Greeks under Alexander, after the capture of Susa, sacked the treasury of Darius, they estimated the purple cloths found there at five thousand talents (about one-and-a-quarter millions of our money); and, in the reign of Augustus, a pound of Syrian dyed wool was worth in Rome a sum equal to thirty pounds sterling. The art of dyeing was by some of the eastern peoples associated with their religions, and the most unaccountable prejudices hindered its development westward, previous to the Dark Ages. Even when the light of the Rennaissance dawned in Europe, the revival was slow, until the beginning of the thirteenth century, when Florence became its occidental home, where, about a century later, there were said to be no less than two hundred dye-works in existence; while, among the hundred guilds established in Paris about 1260, under Louis IX., a company of dyers finds a place. But it was not until after the discovery of America that the materials for colouring fabrics and other substances were increased to any appreciable extent by the importation of logwood, quercitron, Brazil wood, cochineal, annatto, and other dye stuffs, with all of which, with the excep-

tion of what we now call Brazil wood, the old world was previously unacquainted. Even as late as forty years ago the vegetable colouring matters and dye woods in use did not exceed twenty in number, for the great modern development in the art of dyeing was mainly caused by the use of pure mordants, and the employment of colours derived from mineral compounds. Dragon's blood had, of course, been known, was imported from India in ancient times, and is mentioned by Pliny, but materials were very limited before the discovery of the New World, and even after that event curious commercial and other prejudices inimical to their use appear to have existed here and elsewhere. In the reign of Elizabeth, for example, the employment of logwood was prohibited, under heavy penalties, all of that dye-wood which was found in the country being ordered to be destroyed, and it was not until Charles II.'s time that the embargo was removed. The use of indigo was also forbidden here and on the Continent, being quaintly denounced as "food for the devil."

Living in an age of great material progress, we are apt to overlook such facts, and to forget that for 200 years before the death of Stradivari, Italy was, probably, chiefly indebted for the few colouring and varnish recipes she possessed to the Jesuit fathers, whose missionaries culled them from oriental sources, such as India and China. Dragon's blood and sandal wood appear to have been the materials principally employed in colouring varnishes, and to these and their modifications the experiments I am now describing were mainly confined, although many were

made in other directions, to which, as they proved fruitless, it is here needless to refer. Sandal wood in the raw state oxidises a good deal when exposed to the air, and the colour becomes a dark red. The alcoholic solution laid on a piece of wood at first appears of a red orange, but in a few hours it also becomes darker. If, however, it is dissolved in an essential oil, though it yields little colour, it does not seem to change, the essential oil, not completely evaporating, sheltering it from the air, while the alcohol forsakes it immediately. In this conjunction it has been observed that those dye-woods which darken most when in contact with the air afford the best standing colour. If to the alcoholic solution of sandal wood is added a little dry powdered annatto (the red pulp which envelopes the seeds of *Bixa orellana*, and which is used for colouring cheese), the solution takes a brown mahogany tint, and mixes well with the essential oils. Annatto, which is of a resinous nature, can be dissolved, without the intervention of alcohol, in pretty large quantities in the oxidised oil of turpentine, and if, after filtering, this solution is coloured with sandal wood by the intermediary of alcohol, a more harmonious reddish brown tint is obtained than by adding the annatto to the alcoholic solution before mixing it with the essence, but the colour is more fugitive than that resulting from the latter process. Its stability would not, however, be injured, if only 2drs. or 3drs. were added directly to every gill of the essential oil. It is difficult to give exact quantities in the case of annatto, because it is not always found in the same condition. Its age, and the length of time it may have

been exposed to the light, are factors which must be taken into account in deciding how much of it to employ. It should, therefore, always be used tentatively and in moderation, especially as sandal wood appears to contain an acid, which Spanish white, an alkali, neutralises, the colour changing to a deep rose, no longer oxidising in the air, and becoming very fugitive; and as annatto, in sufficient quantity, produces the same effects, its too free use might completely destroy the stability of the sandal wood colour. The resinous colouring matters are the most enduring. Brazil wood, Pernambuco wood, logwood, and others yield very fugitive tints, are non-resinous, and not soluble in the essential oils. Others precipitate their colours in these oils, with or without the aid of alcohol, and are, for the most part, very fugitive. Almost all the colours extracted from roots refuse to mix with the essences. One of these, *Anchusa tinctoria* — the alkanet of dyers—mixes very well in the essential oils, without the aid of alcohol, but it is extremely fleeting.

Although it might be interesting to follow in detail the various experiments which have been made with resins in forming a varnish with the coloured essences, such a course would—the bulk of the experiments having been unsuccessful—only indicate formulas to be avoided. The same end will be attained by describing that which yielded most satisfactory results, and to it I will therefore confine myself. The resins employed in varnishes may be divided into two classes—viz., hard and soft, and the latter again into dry and supple. Amber, copal, and gumlac are hard; sandarach, mastic, dammar, benzoin, elemi, anime, and the turpentines are

soft; the first three of the latter class being dry, and the remaining four supple. Hard resins give great solidity to a varnish, but employed alone on violins it would crack and scale off. The dry resins prevent the hard ones from scaling, and add brilliancy, but, used by themselves, they would fall into powder. The last four have no inherent solidity, but they communicate elasticity to the hard resins, and prevent those which are dry from powdering, thus affording to the other two classes the qualities in which they are deficient. Elasticity in a violin varnish is of primary importance, and the word has a peculiar signification in this respect. All varnishes have, in general, more or less of what is termed elasticity, but the reader has only to refer to the experiments performed by Savart with Chladni's figures to understand the kind of elasticity here in question. The throbbing sensation experienced on the floor of a flour mill, or on that of a railway train in rapid motion, is, if coarser, somewhat analogous to the more imperceptible and intense vibration of a violin, and the elasticity required in a violin varnish has relation to that kind of motion, and not to any other.

Solidity is the quality next in importance, and, for purposes of ornamentation, transparency and brilliancy of colour follow. But the solidity yielded by the hard resins would be positively injurious, as before explained. All that is required is an amount sufficient to resist the handling and rubbing incident to the violin's use, combined with a minimum of exposure. Fiddles are not exposed to the air and the sun—at least, they ought not to be—but are kept, except while in use,

carefully sheltered, in boxes or other places, from light and all changes of temperature. The various states of preservation in which old violins are found are an index of how well or ill this duty has been performed by some of their owners. In the matter of varnish, the quality of the wood has also to be considered to a certain extent; for if it is dense, and has not been worked so that its vibrations are perfectly free and of full length, a solid varnish would simply further impede its tone for a very long time, if not always. The art of making violin varnish consists, therefore, in mixing the resins in such proportions as will best fulfil the conditions required by the instrument on which it is to be laid.

From various causes, all the resins mentioned above were rejected, with the exceptions of mastic and dammar, the former being the one most in use since the year 1550. It is, under the circumstances, the most elastic, and best supports the polish, and rubbing and handling. Dammar has little value if employed by itself, even in the essential oils, which alone dissolve it; but, mixed with mastic tears, it performs a very useful part in rendering the varnish more siccative. Sometimes camphor has been employed, but it injures the colour. The following is the formula: For every three-quarters of a gill of coloured essence, 5½dr. of mastic tears, about 3dr. (not more) of dammar, 5½dr. of roughly powdered glass, and 5½dr. of raw linseed oil. Take a large flat-bottomed bottle, and pour in the coloured essence; add the powdered glass to prevent the resins from adhering to the bottom. Then put in the mastic tears, which will take about twenty-four

hours to dissolve in summer, and in winter thirty. When the mastic is dissolved, add the dammar, reduced to powder, the solving of which will take about the same time. Shake the bottle two or three times each day. When these resins are dissolved, add the linseed oil, shake a little, and the mixture will be effected. Cork the bottle and shelter it from too much light, which might oxidise the colour. Let it rest for about a fortnight, in order that any foreign substances which it may hold in suspension be deposited. Then filter through cotton, or paper, into a glass funnel, which you can easily clean with alcohol. A varnish made with essential oil should not be used until it has been allowed to age for six or eight months, because the resins would not otherwise have sufficiently united with the essence. The varnish will then also have a fuller body.

The linseed oil has been indicated instead of elemi and the turpentines, because these would make the varnish too soft, and would cause it to take a longer time to dry, while the linseed oil gives it more solidity, a firmer look, and causes it to approach more closely the examples left by the Italian masters. Raw linseed oil is employed in preference to boiled, because the latter would thicken the varnish, and the litharge which it contains might alter the colour. The colouring matters will already have given a certain body to the liquid, and, if more than the given quantity of resins were dissolved, it would become difficult to apply it without making blotches. A certain ability is required to lay it on well, for every touch of the brush, when the varnish has begun to "take," makes a mark. The

above proportions are for essence coloured by sandal wood, but, if gamboge or dragon's blood has been employed, 4½dr. of mastic and 2¼dr. of dammar will suffice, the linseed oil remaining the same. When laying on the varnish, it could be liquefied by placing its receptacle in a sand bath and heating it with warm cinders, or by putting it in the sun, provided the varnish be not uncovered.

Instead of dissolving more resins it is preferable to lay on thin coats, even if an extra one be found necessary. Three or four coats should varnish a violin very well. It is absolutely necessary to let each be completely dry before applying another. Eight or ten days between each would entail less loss of time than if, by too great haste, the operator were to lose all the labour of applying any one of them, and be obliged to do it over again. If the varnish is too strong in colour, it might happen that two coats would show enough in that respect, and yet not be sufficiently solid. In such a case the instrument might be finished with a single coat of white varnish, for which I give the recipe.

The varnish already referred to should be made with the coloured essence cold, or by means of the water bath. It would be very dangerous to attempt to solve the resins in the essence over a fire, for, besides the risk of carbonising the colour to some extent, and therefore weakening it, there would remain very great danger to the operator if the essence, in boiling, were to overflow and take fire, which, in unskilful hands, would be a very probable event. The burns he might receive would be of an exceedingly grievous kind, and,

in such circumstances, he might, very naturally, lose his composure instead of assuaging the ebullition by pouring in cold essence. In some towns on the Continent, in consequence of the great danger of fire attending this class of operations, the manufactories are generally kept by the police outside the municipal boundaries, and the work is only entrusted to the coolest and most experienced operatives. Even for small quantities it would be highly imprudent in persons unaccustomed to the kind of work to engage in it, and this caution cannot be too often reiterated. In making the coloured essence, the evaporation of the alcohol could be facilitated by stirring the liquid from time to time with a piece of thoroughly dry white wood. Metal should not be used for this purpose, as its sudden cold intrusion might cause the liquid to overflow.

In the event of the colour of the varnish showing itself strong enough before the number of coats necessary for solidity have been applied, a white varnish to finish with, in a single coat, may be made in the following proportions: Recently distilled essential oil of turpentine, *i.e.*, not oxidised, about $\frac{3}{4}$ of a gill, mastic tears $11\frac{1}{4}$ drachms, dammar $5\frac{1}{2}$ drachms, raw linseed oil $6\frac{3}{4}$ drachms. Proceed as with the formula for coloured varnish. Although this recipe for white contains more of the resins than that for coloured varnish, it will dry quicker, but the essential oil used in it should be the same as that employed with the varnish of the previous coats, because if this last has been made with the oil of rosemary, for example, you cannot put above these first coats one made with essence of turpentine, without exposing the varnish to

the risk of cracking. You would, at least, in doing so, have to be absolutely sure of the complete desiccation of the first coats, before applying it. In spite of this difficulty, however, the essential oil of rosemary would be the preferable vehicle for this white varnish. The cracking of violin varnish has been ascribed to various causes. It may have been put on too thick, or hard resins may have been employed without the due addition of those of a character more supple. It may also arise from one coat being added before a previous one is completely dry, in which case the desiccation of the latter is permanently stopped, and the varnish contracts, compelling the recently applied coat to follow its movements, whereupon the cracks supervene. When, in moist weather or extreme heat, a too great thickness of essential oil varnish is applied, it may wrinkle. A violin could also be varnished with a single coat, by causing the essential oil to absorb as much colour as possible, and putting into it the resins in the proportions given for the white varnish, with the same quantity of linseed oil. This last varnish would not be difficult to apply, for it is not the first coat which causes trouble. It is, however, preferable to lay on three or four thin, instead of one or two thick, coats, as the varnish thus dries better, does not crack, and is altogether finer in appearance. Dry and warm weather is the best for applying the varnish, because the waves left by the brush then unite more equally, a moist season having a tendency to make them wrinkle. It is also necessary, while laying it on, to avoid all currents of air, because these would make it "set" too quickly, and there would be some difficulty in

avoiding blotches. Behind a shut window in the sun would, all other circumstances being suitable, prove the best place for the process.

Mastic is a resinous exudation of the *Pistacia lentiscus*, a bush from 10 to 12 feet high, which grows on the coast and islands of the Mediterranean. It is extensively cultivated in the island of Scio, and the natives chew the resinous substance for the purpose of strengthening the gums and cleansing the teeth, a practice to which it owes its name. It is imported in the form of flattish, irregular tears, of a pale yellow, their surfaces being generally covered with dust from rubbing together. The smaller tears are often spherical. Its transparency is slightly opalescent, particularly in the centre of the tears, and as it is frequently mixed with sandarach and the smaller fragments of dammar, it would be necessary carefully to eliminate these resins before use, as sandarach is not soluble in essential oil, and the unnoticed presence of dammar might disarrange the proportions for your varnish. Unlike sandarach, mastic does not remain gritty under the action of the teeth, but becomes soft and pliant. It has a sweet and agreeable smell and an aromatic taste. As imported, it is not always pure, but is sometimes mixed with dirty grains and minute fragments of the lentisk bark. It ought to be chosen in as clean, clear, and transparent tears as possible. It is recommended to wash them in boiling water and dry them in the sun, and again in alcohol or essential oil, and immediately thereafter, and without drying, to unite them with the essence. Mastic is not entirely soluble in alcohol, which precipitates a portion sometimes called masticine;

and when alcoholic varnishes are made, it is generally the last to be added, in order to completely dissolve it, as it is with the other resins used that this masticine unites.

Dammar is in the form of globular or shapeless tears, mixed with various impurities such as leaves, bark, insects and earth, inside as well as outside. It is transparent, is easily crushed under the fingers and is always dusty. It is tasteless, has no smell in its natural state, but exhales, when heated, a sweet aromatic odour. When crushed in the hand, it emits a succession of crackling sounds caused by the rupture of the tears. Pressed lightly with the fingers, it becomes slightly sticky on the surface, and the fingers remain moist for a time, retaining an odour somewhat like frankincense. Held to the flame of a candle, it crackles and emits a series of small explosive particles, which take fire, and exposed to a heat of 212° Fahr. it will flow gently in a liquid as from a glass. It is insoluble in alcohol, but entirely soluble in essential oil of turpentine. Sometimes the resin animé yielded by *Hymenæa Courbaril*, the West Indian locust-tree, is sold as dammar. It is of irregular form, not transparent, completely soluble in alcohol, but not in essential oil. The interior is yellow and of different shades. Its smell is somewhat akin to that of arnica, and the taste, not very perceptible at first, becomes slightly bitter afterwards. Dammar should be chosen as free from impurities and as white as possible. Break it up with a knife, in order to separate the woody matter and earth, wash the pieces chosen in clear and limpid essence of turpentine, and if they do not appear

sufficiently free from dust and débris after the first washing, do it a second time, letting them remain a little longer in the essence, and stirring them about. They should come out from this second washing as clear and brilliant as bits of crystal, if you have been careful not to select any but those which are very transparent.

In an old treatise on varnish there is another substance mentioned which is very useful for modifying the coloured essences, and which I intended to include while dealing with that process. It is Bitumen of Judea, a mineral substance, found in quantities on the surface of the Dead Sea, whose waves throw it up on the shore. Its presence probably accounts, in part, for the peacefulness of the waters of that inland lake, and some sea captains are now adopting an analagous process for facilitating the progress of ships in storms and depriving the breakers in their immediate neighbourhood of much of their aggressive character. Bitumen of Judea is composed of carbon, hydrogen, and oxygen, melts at 212° Fahr., takes light easily, and in burning emits a thick smoke. It is very soluble in the essential oils, especially that of turpentine, but if it has been exposed to the sun's rays, only those parts which may have been shaded are soluble in the oil of lavender, the portions subjected to the direct action of the sun remaining insoluble in that oil.

The tint of the sandal wood and dragon's blood colours may be modified by adding bitumen of Judea to the gamboge with which you may have contemplated making the primary modification, taking the precautions, already indicated, to prevent the precipitation

of the red colours, as otherwise, the essential oils would abandon these to unite with the gamboge and bitumen, for which they have the greatest affinity. It would be better to make this modifying tint separately, in the following proportions: Oxidised essential oil of turpentine, three quarters of a gill, gamboge, reduced to powder, 5½ drachms. This solution should be made at two separate intervals, as before described, and after filtering, add 1 drachm of bitumen of Judea, powdered, and let it dissolve for eight or ten days, then filter through bibulous paper, in order to intercept the little morsels of bitumen which frequently remain in suspension. With this solution you can modify the red colours already referred to, giving them a reddish brown tint. It is not, however, easy to state the exact proportions in which to mix the two coloured essences, as these will depend on taste. It is sufficient to say that the above is the largest quantity of bitumen that you can dissolve in the proportion of essence given, without risking some alteration in the solidity of the reds. In the event of these being too much weakened by the addition of this yellowish brown solution, you can remedy that defect by adding a little of the red essence, until you are satisfied with the tint. There are several bitumens employed in commerce. That called "of Judea" is used for photographic purposes, and should be obtainable without much difficulty.

These varnish formulas are taken from a brochure by Mr. Mailand, which was laid before the jury of the last Paris Exhibition, and which, when first published, so completely modified the ideas of the late M. Vuillaume in this matter that his indebtedness to these

experiments is on record, and the evidence of their success is acknowledged to be visible in the latest examples of his manufacture. There can be no doubt that since the beginning of the eighteenth century, when varnish making developed into a regular industry, and the demand for these colouring matters and resins greatly increased, their integrity has been, and still is interfered with to a very considerable extent, even before their arrival in this country. In some cases the original colouring matter is no longer to be met with, and substitutes more or less satisfactory, have to be employed. This is, unfortunately, the case in regard to dragon's blood, a very important item in violin varnish. The great Cremonese makers had an important advantage over the moderns in this respect.

CHAPTER X.

VIOLIN COLLECTING.

THE shameless traffic in names has often had a well-merited rebuke, but it is extremely doubtful if a system so tenacious of life will ever die out so long as the unwise custom of "collecting" violins continues in vogue. Compared with any other in Europe, this country is rich—very rich—in high class violins—perhaps I should say in violins of the highest class. A few years ago it was reckoned to be ahead even of France, but the general reader may not be aware of the fact that these fine instruments are, it may almost be said, chiefly in the hands of amateurs, who have been termed "collectors," and in some cases the collections may be said to comprise more than a dozen instruments of the best makers. These collectors are wealthy, have this fancy, and they gratify it, sparing no expense in order to secure the finest Strads, the finest Josephs, the finest Amatis, Bergonzis, Magginis, &c., that can be had. I do not now allude to those sham amateurs and collectors who "dabble" in fiddles and who are continually

changing, with no other object than that of realising a profit of from £10 to £100 now and again. There are many of this class who are a positive scourge even to the honest professional dealer, who is sometimes constrained—I am willing to think, reluctantly—to adopt a system of giving receipts which are supposed to cover a large margin of discount or a prospective profit. The majority of these private dealers, for they are nothing else, have no particular preference for fiddles, as opposed to any other instrument—no more regard for a first-class violin than a furniture broker has for an old cabinet. Their taste and knowledge are about on a par with those of a young woman I read of lately in a Spanish novel, who, on hearing a talented itinerant violinist and singer accompany himself on a fine fiddle, said, "*A mì no me gusta el violin—si se acompanese con el clarinete seria mucho mejor.*" But there is the genuine collector, who prizes the possession of his instruments, treats them with the greatest care, and looks upon them with the greatest reverence, hesitating to sell them almost under any circumstances, as he would hesitate to sell the family plate. Collectors of this stamp—and I say it with all respect—have been the main force which has, in a sense, involuntarily driven up the prices of good instruments, and, by natural consequence, those of indifferent ones, to their present extraordinarily useless level.

The mania for collecting, besides thus unconsciously affording a powerful impetus to fraud, gradually withdraws these instruments from their proper function, actually excluding them from the sphere of the mission for which they were fashioned; for surely a private music party now and then is not in these days, when

such violins are so rare, a sufficiently extended arena in which to utilise their splendid qualities. I admit that these collections have been the means, possibly in some cases, of preserving many beautiful examples from destruction, but they have also doubtless had the effect of causing irreparable injury to others, arising from the ignorant carelessness of servants in whose charge they have remained, even during the lifetime of those who have brought them together. I remember some years ago hearing that a well-known duke, now deceased, kept such a collection in one of his places, and I think I am within the mark in affirming that no living soul outside the ducal circle of acquaintance ever even saw them. I am entirely at a loss to understand what rational purpose such absolute seclusion can serve. Collectors of this class would earn the continual gratitude of posterity if they would hand over their treasures to the custody of some corporate musical body, such as the Royal Academy or the Royal College of Music, to be employed under due control in public concerts. This is a suggestion which I offer in all seriousness to those collectors whose enthusiasm for violins is not tainted with the vice of avarice. Unless a man have a private band, why should he covet more than one violin or one quartet? He cannot play two fiddles at one time, and, if he is afflicted with the fastidious desire of a connoisseur to flit from flower to flower *pour effleurer* the different *nuances* of tone, the circle of such a man's acquaintance would doubtless afford him ample opportunity to gratify his refined sense; and, even if it did not, he should remember that violins were not made for collectors

nor yet for connoisseurs. A great public performer occupies a totally different position, and it is, perhaps, necessary in these days of unutterable refinement that he possess one or two instruments. With the collector who cannot play and does not try to learn, I have no sympathy whatever. I look upon him as a public affliction, who should be compelled, by the passing and rigid application of a sumptuary law, to dispossess himself of his fiddles. What an absurdly greedy sentiment it must be that captivates the mind of a collector of this class who, with his teeth set close like those of a rat-trap, keeps his violins in dark and dumb durance, when they might all be discoursing most eloquent music in the hands of those without whose aid the best that Stradivari ever turned out is not worth 2s. 6d. for ordinary veneers! No antiquarian enthusiasm can ever justify the preservation in cabinets of violins, except such as have been played out or otherwise rendered useless. To bequeath a great violin to a museum is another act which can only be accounted for on the supposition that it is done in a moment of thoughtlessness, or at the dictate of even a more miserable sentiment than vanity. What benefit has anybody derived from that bequest of Paganini's to Genoa? The great "Joseph Guarnerius" lies there in silent state, having only once been played since its master's death. The most fervid fancy cannot see any poetical fitness in a legacy like that, for although no hand has since his day claimed the same magical power, his favourite violin's artistic life would have received a fresh impulsion—if of lesser magnitude—under the touch of his own and only pupil Sivori, had

the curators of that museum recognised in the music that filled their ears the passionate demand of the violin itself to be placed in the care of him whom its master at one time loved and taught.

Annual exhibitions of violins, such as that held at South Kensington in 1872, are quite another thing, and would be a most precious boon to all genuine lovers of the instrument, and, at the same time, prove the most certain means that could be devised for putting an end to those frauds which I am afraid are of almost daily recurrence. It is impossible to over-estimate the value of these opportunities for observation and comparison, and all true connoisseurs would, I feel sure, lend their hearty assistance to such a project.

With the exception of a few remarks upon Ole Bull's celebrated violin and a general list of foreign and native makers, I have now completed this book. If I have sometimes appeared to my readers too prolix, I trust they will believe that the fault has been caused by my wish to place before them all the information regarding this charming instrument that I had at my command.

CHAPTER XI.

OLE BULL'S "GASPARO DA SALÒ."

THE story about the decoration of this fine instrument has been so often repeated without any particular corroboration being adduced in support of the statement that Benvenuto Cellini carved the scroll, that it may be as well to examine more minutely the probabilities of its accuracy. The tale, which, in all likelihood, originated in Vienna, is, that Cellini did this work upon the instrument for the Cardinal Aldobrandini. An intimate friend of the late Ole Bull states, in the most positive manner, that the scroll was carved by the great Florentine sculptor, and he has made this assertion presumably on the strength of information supplied to him by its late distinguished owner. The writer who reiterates this, the most recent description of the violin, is Mr. Barnet Phillips, an American gentleman who frequently saw the fiddle in Ole Bull's possession. He goes so far as to hazard the conjecture that it was made about the year 1590, probably forgetting, for the moment, that Cellini died

twenty years before that date. Other writers giving the name of the Cardinal Aldobrandini as the patron for whom Cellini did the work. Mr. Phillips adds that that prelate placed the instrument in the Innspruck Museum towards the close of the sixteenth century. This statement is apparently made on the authority of its former Viennese possessor, but no one seems to think it worth while more particularly to individualise the Cardinal. It so happens that there were four cardinals of the name, but during the whole period of Cellini's earthly career not one of these had obtained the purple. The earliest was Giovanni Aldobrandini, who was not elevated until a few months after the sculptor's death in 1570. Ippolito — a brother of Giovanni—did not become Cardinal until 1585, and when he assumed the tiara, in 1592, as Clement VIII. —a name which he probably humorously took because Clement VII. had driven his father into exile—he created other two Cardinals Aldobrandini, viz., his brother Pietro, in 1593, and, in the same year, a sister's son, named Cinzio, who assumed the surname of Aldobrandini at his uncle's request. The first of these four cardinals — Giovanni—was a quiet, retiring, studious and grave man, who was wholly engrossed by the higher affairs of the Church, and who died three years after his elevation. His career in Rome commenced in 1554, when he became assistant to his father, who was, at that time, consistorial advocate; but, although Cellini, while himself at Rome, did make for some Church dignitaries and others, various things, such as beakers, tankards, chargers and seals, the great sculptor had left that city for the second time, and had been for

fifteen years settled at the court of Francis I. before this Giovanni Aldobrandini entered his father's office, quite a young man. It will thus be seen that none of these distinguished persons could have had, as Cardinals, any connection with Cellini, and that the artist himself had been gathered to his fathers twenty years before the date at which, according to the most recent expression of opinion, the violin is supposed to have been made. It is a very beautiful instrument, no doubt, but unless some explicit proof can be produced in support of the statements bearing upon its historical associations, I am afraid we must somewhat relax our belief in their accuracy. The story appears to be one of those romances which sometimes accompany the modern history of old fiddles as well as other curios, and the grounds of its acceptance have never been thoroughly investigated.

CHAPTER XII.

LIST OF FOREIGN AND NATIVE MAKERS.

THE dates appended to the following names refer to the year of birth or death, the period during which the maker worked, or they are the earliest and latest dates that have been found upon tickets. In the case of those makers against whose names the word "unknown" is found, it will be understood that no date has, as yet, been assigned. The reader must also understand that many of the first two classes of dates may be almost called purely conjectural, and that numbers of the makers are now little more than names, no specimens of their work being at present known to exist. In many cases I have found that authors, in transcribing a date, have added to or subtracted from it, apparently according to their fancy, in the following manner: A date, say 1630, is given by an early writer as that of the period at which a maker lived; a following author says, "during the first half of the seventeenth century;" and his successor says, in order, probably, that he may not repeat the very words of his authority, "in the early part of the seventeenth century." It then

becomes further modified to "early in the seventeenth century," until it somewhere reappears in figures as "about 1615," without there having been the slightest apparent ground for such a change, other than, perhaps, a desire on the part of the writer to appear original in dealing with a subject which does not permit of originality. Finally, another author, not unnaturally supposing that if a violin maker worked at his business "about 1615," the probability would be that he was a grown man, boldly hazards "from 1600 to 1630." In such cases I have, as far as I have been able to do so, restored the date indications to their original power. There are also some names which are strikingly similar to each other, such as "P. Aletsie, Monaco," and "P. Alletsee, Munich," and which are also contemporaneous. With these I have not taken any liberties, nor, indeed, have I with any names, except where manifestly misspelled through unacquaintance with the language to which they are native, such as "Cheruti" for "Ceruti." I have retained one or two early lute makers, because of their assumed connection with the period of viol makers.

Absam, T., Wakefield—1810-49.
Acevo, Saluzzo—1630-95.
Adams, C., Garmouth, Scotland—1800.
Addison, W., London—1670.
Aireton, E., London—1727-30, 1807.
Albani, M., Botzen—1653, 1654-73.
Albani, M., Botzen—1702-9-12.
Albani, M., Gratz—unknown.
Albani, P., Cremona—1650-70.
Albani, Signor, Palermo—1633.
Aldred, London—16th or 17th century.
Aldric, Paris—1792, 1840.
Aletsie, P., Monaco—1726-35.
Allard, Paris—1788.
Alletsee, P., Munich—1727.
Amati, Andreas, Cremona } 1510-80.
Amati, Nicolas, Cremona }
Amati, Antonius, Cremona—1550-1635.
Amati, Jerome, Cremona—15—, 1638.
Amati, Jerome, Cremona—born 1649.
Amati, Joseph, Bologna—1610-30.
Amati, Nicolas, Cremona—1596—1684.
Ambrogi, P., Rome—1730.
Ambrosi, P., Brescia—17—.
Amelot, Larient—1829.

Anselmo, P., Venice, Cremona—1701.
Antoniazzi, G., Colle—1738.
Antonio, C.—unknown.
Antonius, Bononiensis, Bologna—unknown.
Antony, H., Cremona—1751.
Artmann, Gotha—18th and 19th centuries.
Askey, S., London—1825-40.
Assalone, G., Rome—17—.
Aubry, Paris—1840.
Augière, Paris—1830.

Baader and Co., J. A., Mittenwald—modern.
Bachelier, Paris—1788.
Bachmann, C. L., Berlin—1716-1800.
Bagatella, A., Padua—1786.
Bagatella, P., Padua—1766.
Baines, London—1780.
Baker, F., London—1696.
Baker, J., Oxford—1648.
Balestieri, P., Cremona—1735.
Balestieri, T., Coni—1757-69.
Balestieri, T., Mantua—1720-50.
Ballantine, Edinburgh and Glasgow—1850-56.
Banks, B., London—1754.
Banks, B., Salisbury—1727-95.
Banks, J. and H., Salisbury and Liverpool—1797-1802-5.
Barnes, R., London—1780-1823.
Barrett, J., London—1718-25.
Barton, G., London—1810.
Bauch, Breslau—unknown.
Bauche, Leipsic—unknown.
Beckmann, S., Stockholm—1706.
Bedler, N., Wurtzburgh—17—.
Belosio, A., Venice—17—.
Bente, M., Brescia—1580-1600.
Bergé, Toulouse—1771.
Bergonzi, C., Cremona—1718-20-50-55.
Bergonzi, Cremona—died 1838.
Bergonzi, F., Cremona—1687.
Bergonzi, M. A., Cremona—1720-60.
Bergonzi, N., Cremona—1739-65.
Bergonzi, Z., Cremona—1765.
Bernardel, S. P., Paris—1802-66.
Bertrand, N., Paris—1705-35.
Bessard, L., Paris—1753.
Betts, E., London } 1755-1823.
Betts, J., London }
Beveridge, W., Craigh, Aberdeen—modern.
Binternagel, Gotha—19th century.
Bittner, D., Vienna—modern.
Blair, J., Edinburgh—1820.
Blair, W., Abergeldie—modern.
Blaise, Mirecourt—1820.
Bocquay, J., Paris—1705-35.
Bodio, Venice—17—.
Boivin, C., Paris—1744-52.
Bolles, London—16th or 17th centuries.
Bono, G., Venice—17—.
Booth, sen., W., Leeds—1809-57.
Booth, jun., W., Leeds—1838-56.
Borelli, J. A., Parma—1735-41-46.
Bossu, Eterbeck les Bruxelles—1750-80.
Boucher, London—1764.
Boullangier, London—1850.
Boumeester, J., Amsterdam—1637.
Bourbon, Brussels—1750-80.
Bourdet, J., Paris—1751.
Bourdet, S., Mirecourt—17—.
Brandl, K., Pesth—modern.
Brensius, H., Bologna—16th century.
Bresa, F., Milan—1708.
Breton, Mirecourt—1812-30.
Broschi, C., Parma—1744.
Brown, A., London—1855.
Brown, J., London—1670 (?)-1834.
Brown, J., London—1786-1860.
Buchstædter, Ratisbon—18th century.
Budiani, J., Brescia—1580-1620.
Busan, D., Venice—18th century.
Busetto, G. M. del, Cremona—1540-80.
Bussot, Paris—1788.
Buthod, Mirecourt—modern.

Caesto, P. A. della, Treviso—1660-80.

Cahusac, London—1788.
Calcani, B., Genoa—1750.
Calot, Mirecourt—1830.
Camilas, C. de, Mantua—1714-39.
Camillio, D., Cremona, 1755.
Camploy, J., Verona—modern.
Cappa, Geofreda, Cremona, Saluzzo, Turin—1590, 1600-40, 1712.
Cappa, Joseph, Saluzzo—16—.
Carlo, J., Milan—1769.
Caron, Versailles—1777-85.
Carré, A., Arras—17—
Carter, J., London—1789.
Cassino, A., Modena—168—.
Castagneri, A., Paris—17—.
Castagneri, J. P., Paris—1639-62.
Castello, P., Genoa—1750.
Castro, Venice—1680-1720.
Catenar, H., Turin—1671.
Cellini, Gio., Florence—1500-1528.
Celoniati, G. F., Turin—1732.
Cerin, M. A., Venice—1793.
Ceruti, G. B., Cremona—from 1808.
Ceruti, H., Cremona—modern.
Challoner, T., London—unknown.
Champion, R., Paris—1735.
Chanot, F., Mirecourt and Paris—1788-1824.
Chanot, G., London—modern.
Chanot, G., Mirecourt and Paris—modern.
Chanot, Madame, Paris—1827.
Chappuy, N. A., Paris—1762-94.
Charotte, Rouen—1830-36.
Chastelain, Martin, Warwick, Flanders—1580.
Chevrier, A. A., Brussels—1838.
Chiarelli, A., Messina—1675.
Chrétien, H., Lyons—modern.
Christa, J. P., Munich—1730.
Christofori, Bart., Florence—1760.
Circapa, T., Naples—1730-5.
Clark, London—unknown.
Clement, Paris—1815-40.
Cliquot, H., Paris—1765.
Cliquot, L. A., Paris - 1756.
Cocko, C., Venice—1654.
Cole, J., Manchester—modern.
Cole, T., London—1690.
Collier, S., London—1750.
Collier, T., London—1775.
Collingwood, J., London—1760.
Comble, A. de, Tournay—1700-50.
Contreras, J., Madrid—1745-6.
Conway, W., London—1750.
Cordano, J. F., Genoa—1774.
Corsby, Northampton—1780.
Corsby, G., London—modern.
Costa, P. A. dalla, Venice—1757.
Cramond, C., Aberdeen—1821-34.
Crask, G., Manchester—modern.
Cross, N., London—1700-51.
Crowther, Jno., London—1760-1810.
Cuni, Paris—17—.
Cuthbert, London—16—.

Darche, Aix-la-Chapelle—modern.
Darche, C. F., Brussels—modern.
Dardelli, P., Mantua—1500.
David, Paris—1730.
Davidson, H., Huntly—modern.
Davis, R., London—about 1820.
Davis, W., London—18—to 1846.
Dearlove and Fryer, Leeds—not later than 1840.
Dearlove, M., Leeds—1828.
Dearlove, M. W., Leeds—modern.
Deconer, M., Venice—1779.
Deconet, M., Padua—1769.
Deconet, M., Venice—1771.
Deconeti, M., Venice—1742.
Delanoix, Brussels—1760
Delaney, J., Dublin—1808.
Delauney, Paris—1775.
Deleplanque, G., Lille—1768.
Dennis, J., London—1805-55.
Derazey, Mirecourt—modern.
Despons, A., Paris—16—.
Dickeson, J., London and Cambridge—1750-80.
Dickinsen, E., London—1750.
Diehl, Hamburg—unknown.
Diehl, N., Darmstadt—1690.
Ditton, London—1720.
Dieulafait, Paris—1720.
Dodd, T., London—1786-1823 (?).
Dodd, T., son, London—later.
Dominicelli, Ferrara—1695-1715.
Dorant, W., London—1814.

Droulot, Paris—1788.
Ducheron, M., Paris—1714.
Duiffoprugcar, G., Bologna, Paris, Lyons—1510-40.
Duke, R., London—1754-69.
Duke, R., son, London—later.
Dulfenn, A., Livorno—1699.
Du Mesnil, J., Paris—16—.
Duncan, Aberdeen—1762.
Durfel, J. G., Altenburg—1778.

Eberle, J. U., Prague—1749.
Eberle, T., Naples—18—.
Eberti, T., unknown—1750.
Edlinger, T., Prague—1715.
Edlinger, J. J., Prague—1748.
Edlinger, T., Augsburg—17—.
Eglington, London—1800.
Elsler, J., Mayence—1720-50.
Engleder, A., Carlsruhe—modern.
Engleder, A., Munich—modern.
Engleder. L., Bamberg—modern.
Ernst, F. A., Gotha—1745-1804.
Evans, R., London—1750.
Eve, Paris—1788.

Falco, Cremona—1752.
Farinato, P., Venice—1695-1725.
Febbre, Amsterdam—1762.
Feldlen, M., Vienna—1556.
Fendt, B., London—(born 1756) work from 1798 to 1832.
Fendt, B. S., London—1800-52.
Fendt, F., London—unknown.
Fendt, J., London—1815-49.
Fendt, M., London—1812.
Fendt, W., London—1833-52.
Fent, —, Paris—1765-80.
Ferguson, D., Huntly—modern.
Ferguson and Son, Edinburgh—18—.
Feury, F., Paris—1757.
Fitchtold, Hans, unknown—1612.
Ficker, J. C., Cremona—1722.
Ficker, J. G., Cremona—1788.
Findlay, J., Padanaram, Forfarshire—modern.
Fiorillo, G., Ferrara—1780.
Firth, G., Leeds—1836.
Fiscer, G. and C., Milan—1764.
Fischer, J., Landshut—1722.
Fischer, Z., Wurzburg—1730.
Fletté, B., Paris—1763
Fleury, B., Paris—1755-88.
Florenus, Guidantus, Bologna—17—, 1724.
Fontanelli, G. J., Bologna—1771-2.
Forster, J., Brampton—born 1688.
Forster, S. A., London—1801-1869.
Forster, W., Brampton — 1713-1801.
Forster, W., London—1738-1808.
Forster, W., London—1764-1824.
Forster, W., London—1788-1824.
Fourrier, F. N., Paris—unknown.
Franck, Ghent—1800-30.
Frankland, London—1785.
Frey, Hans (lutes), Nuremberg—1450.
Fritz, B., Leipsic—1757.
Fritz, Hans, Nuremberg — unknown.
Fritzche, S., Leipsic—18th and 19th century.
Fryer, C., London and Leeds, died 1840.
Furber, D., London—unknown.
Furber, J., London—1813-41, or
Furber, J., London—unknown.
Furber, M., London—died 1790.
Furber, M., London—1830.

Gabrielli, G. B. (?), Florence—17th century.
Gaetano, A., Cremona—1860.
Gaffino, J., Paris—1755-89.
Gagliano, Mantua—1670.
Gagliano, A., Cremona and Naples—1695-1725.
Gagliano, F., Naples—1730-90.
Gagliano, G., Naples—1780-85.
Gagliano, G(ennaro), Naples—1720-50.
Gagliano, J(oseph), Naples—1782.
Gagliano, N., Naples—1700-1777.
Gagliano, A. } Gagliano, G. } Naples—unknown. Gagliano, R. }
Gaillard, L., Mirecourt—1855.
Galbicellis, G. B., Florence—1757.

Galbusera, C. A., Milan—1832.
Galerzeno, a Piedmontese—1790.
Galland, J., Paris—1744.
Gand, F., Paris—died 1845.
Garani, M. A., Bologna — 1685-1715.
Garani, N., Naples—1700.
Gaspan—unknown.
Gasparo da Salò, Brescia—1560-1613.
Gattanani, a Piedmontese—1785.
Gattinari, F., Turin—1704.
Gautrot, Mirecourt—modern.
Gavinies, F., Bordeaux and Paris—1734-40-62.
Gedler, J. A., Fussen—1757.
Gedler, J. B., Fussen—1796.
Gerans, P., Cremona—1614.
Gerle, J., Nuremburg—1550.
Germain, J. L., Mirecourt and Paris—1822-70.
Germunder, New York—modern.
Gibbs, J., London—about 1800-45.
Gigli, J. C., Rome—1730-53-58-61.
Gilkes, S., London—1787, 1827.
Gilkes, W., London—1811-75.
Gioffreda, B., Turin—1860.
Giordane, A., Cremona—1735-40.
Giorgi, N., Turin—1745.
Gobetti, F., Venice—1690, 1715-20.
Gofriller, F., Venice—1720-40.
Gofriller, M., Venice—1720-40.
Gosselin, Paris—1814-30.
Gough, J., London—modern.
Gough, W., London—unknown.
Gragnani, A., Livorno—1741-85.
Gragnarius, A.—unknown.
Grancino, F., Milan—1710-50.
Grancino, G., Milan—1694-1735.
Grancino, G. B., Milan—1710-50.
Grancino, P., Milan—1665-90.
Grand-Gerard, in the Vosges—18th and 19th centuries.
Grandjon, J., Paris—1867.
Grandson, Fils, Mirecourt—1855.
Gray, J., Fochabers, Banffshire—1870.
Griesser, M., Inspruck—1727.
Grimm, C., Berlin—1820.
Grimm, L., Berlin—modern.
Grobitz, A., Warsaw—1750.
Groll, M., Meran—1800.
Grosset, P. F., Paris—1757.
Guadagnini, G., Parma — 1760-1800.
Guadagnini (G. B.), J. B., Cremona, Piacenza, and Milan—1710-85.
Guadagnini, L., Milan—1695-1746.
Guadagnini, —, Milan—1740-70.
Guadagnini, —, Turin—1868.
Guarnerius, J. (son of A.), Cremona—1680-1730.
Guarnerius, J. ("del Jesu"), Cremona — born 1683, died 1745.
Guarnerius, P., Cremona and Mantua—1690-1720.
Guarnerius, P. (son of J.), Venice and Mantua—1725-60.
Guarnerius (P.), A., Cremona—1650-96.
Guersan, L., Paris—1735-66.
Gugemos, Fussen—17—.
Guiliani, Cremona—1660.
Guletto, N., Cremona—1790.

Haensel, J. A., Rochsburg—1811.
Haff, Augsburg—17—.
Hamberger, J., Presburg—1845.
Hamm, J. G., Rome—17—.
Harbour, London—1785-6.
Hardie, M., Edinburgh—1815-20.
Hardie, T., Edinburgh—died 1856.
Hardie and Son, Edinburgh—modern.
Hare, J., London—about 1720.
Harham, London—1765-85.
Harris, C., London—1800.
Harris, C. (son), London—later.
Hart, J., London—1805-74.
Hassert, Eisenach—17—.
Hassert, Rudoldstadt—17—.
Heesom, E., London—1748.
Heidegger, Passau—unknown.
Held, Beule, near Bonn—modern.
Heldal, A., Bergen—modern.
Hell, F., Vienna—modern.
Helmer, C., Prague—1740.
Helmich, Berlin—modern.

Hemsch, G., Paris—1761.
Hemsch, J. H., Paris—1747.
Henderson, D., Aberdeen—modern.
Hénoc, J., Paris—1773.
Henry, Paris—17—.
Henry, C., Paris—1803-59.
Henry, E. H., Paris—1843-76 (?).
Henry, J. B., Paris—1757-1831.
Henry, J. B. F., Paris—1793-1858.
Henry, O., Grenoble—1826-76 (?).
Hildebrandt, M. C., Hamburg—1770.
Hill, J., London—1769.
Hill, J. } London—1800-45.
Hill, L. }
Hill, W., London—1741.
Hill, W. E., London—modern.
Hilmer, unknown—1840.
Hiltz, P., Nuremburg—1656.
Hircutt, London—1600.
Hoffmann, Antwerp—1700-25.
Hoffmann, Leipsic—17—.
Hoffmann, J. C., Leipsic—17—.
Hoffmann, M., Leipsic—1725.
Höhne, Dresden—modern.
Holloway, J., London—1794.
Homolka, F., Kuttenburg—modern.
Horil, G.—unknown.
Hornstainer, M., Mittenwald—18—.
Hulinsky, Prague—17—.
Huller, A., Schœneck—1738-75.
Hulskamp, G. H., New York—modern.
Hunger, C. F., Leipsic—1718-87.
Hume, R., Edinburgh—1535.

Jacobs, P., Amsterdam—1690-1740.
Jacobs (son), Amsterdam—later.
Jacquot, C., Mirecourt, Nancy, and Paris—1808-76.
Jacquot, C. (son), Nancy—from 1828.
Jauch, Dresden—1774.
Jaye, H., London—1615-67.
Jaye, H., London—1750.
Jaye, T., London—1700.
Jeandel, P. N., Mirecourt and Rouen—from 1812.
Johnson, J., London—1750-3.
Joseph, J., Vienna—1764.
Juliano, F., Rome—1700.

Kaiser, M., Venice—1609.
Kämbl, J. A., Darmstadt—1635-40.
Kennedy, A., London—1700-86
Kennedy, J., London—1730-1816.
Kennedy, T., London—born 1784, retired 1849, died 1879.
Kerlino, J. (?), Brescia—1449.
Kiaposse, S., St. Petersburg—1748-50.
Kirschschlag, a Tyrolese—1780.
Kloss, E., Breslau—modern.
Klotz, Egidius, Absam, and Mittenwald—1675.
Klotz, George, Mittenwald—1754.
Klotz, (G.) Seb., Mittenwald—1700-60.
Klotz, Joseph, Mittenwald—1730-60.
Klotz, Mathäus, Mittenwald—1670-96, 1709.
Klotz, Michael and Karl (sons of E.), Mittenwald—unknown.
Knittle, J., Mittenwald—1791.
Knitting, P., Mittenwald—17—.
Knoop, W., Meiningen—modern.
Kœuppers, J., The Hague—1760-80.
Kolb, Hans, Ingoldstadt—1666.
Kolditz, J., Rheimburg—1796.
Kolditz, M. J., Munich—1720-50.
Kolliker, Paris—1789-1820.
Kramer, H., Vienna—1717.
Kriner, J., Mittenwald—1786-91.
Kuhlewein and Tetzner, Markneukerchen—modern.
Küntzel, Berlin—modern.

Lagetto, L., Paris—1753.
Lambert, Nancy—1750.
Lambert, J. H., Berlin—1760.
Lambert, J. N., Paris—1745.
Lambin, Ghent—1800-30.
Landolfi, C. F., Milan—1735-75.
Lansa, A. M., Brescia—1675.
Lapaix, Lille—1855.

Laprevotte, Marseilles and Paris—1825-56.
Larue, P. M., Paris—1767.
Laska, J., Prague—17—.
Lautten, L. W., a Tyrolese—unknown.
Lavazza, A. M., Milan—1708.
Lavazza, S., Milan—1718.
Leb, Presburg—17—.
Leclerk, Paris—1771.
Lecomte, Paris—1788.
Leduc, P., Paris—1646.
Lefebvre, Amsterdam—1720-40.
Lefebvre, Paris—1788.
Le Jeune, F., Paris—1750-64. (A family of this name made down to 1870.)
Lembock, G., Vienna—modern.
L'Empereur, J. B., Paris—1750.
Lentz, J. N., London—1803.
Le Pileur, P., Paris—1754
Lesclop, F. H., Paris—1746.
Lewis, E., London—1700.
Lidl, A., Vienna—1700.
Linaro (?), Venice—1563.
Linarolli, V., Venice—1520.
Lippeta, J. G., Neukirchen—1771.
Loly, J., Naples—1627.
Lott, G. F., London—1800-68.
Lott, J. F., London—1775-1853.
Lott, J. F., London—died 1871.
Lotz, T., Presburg—1738.
Louvet, J., Paris—1759.
Louvet, P., Paris—1742.
Ludge, G. P., Coni —1709.
Lupot, F., Luneville, Stuttgard, Orleans and Paris—1736-1804.
Lupot, J., Mirecourt—16—.
Lupot, L., Mirecourt, Luneville, and Orleans—1696-1762.
Lupot, N., Orleans and Paris—1758-1824.

Macintosh, Dublin—18—1840.
M'George, Edinburgh—1800.
Maggini, G. P., Brescia—1590-1640.
Maggini, P. S., Brescia—1630-1680.
Maier, A. F., Salzburg—1746-50.
Man, Hans, Naples—17—.
Mansiedl, L., Nuremburg—1728.
Mansiedl, L., Wurzburg—1724.
Mantegatia, P., Milan—1792.
Mantegatia, P. J., Milan—1757.
Maratti, Verona—1690.
Marconcini, L., Ferrara—1767.
Mariani, A., Pesaro—1568-1646.
Marquis de Lair, Mirecourt—18—.
Marshall, J., London—1750-60.
Martin, London—1790-4.
Mast, J. L., Paris—17—.
Mast, fils, Toulouse—17—.
Maucotel, C. A., Paris—1820-58.
Maucotel, C. (born 1807), Paris—1834; London—1844-60.
Mayrhoff, A. F., Salzburg—1740-6.
Meares, R., London—1677.
Medard, Paris—1627-110.
Medard, F., Paris—16—.
Medard, N., Nancy and Paris—16—.
Meloni, A., Milan—1694.
Mennegand, C., Amsterdam and Paris—1822.
Mensiedler, J., Nuremberg—1550.
Merlin, J., London—1780.
Mezadri, A., Ferrara—1690-1720.
Mezin, Colin, Paris—modern.
Mezzadie (?)—1690-1722.
Mezzadri, F., Milan—1700-20.
Michaud, Paris—1788.
Michelot, Paris—1788.
Mier, London—1786.
Milani, F., Milan—unknown.
Miller, London—1750.
Miller, A., St. Andrews—modern.
Miremont, Mirecourt—1820.
Miremont, C. A., Mirecourt, Paris, New York, and again Paris—1827.
Modessier, Paris—1810.
Moers, J. H., Paris—1771.
Mohr, P., Hamburg—1650.
Moldonner, Fussen—1756-98.
Molinari, J., Venice—1762-3.
Montade, G., Cremona—1735.
Montagnana, D., Cremona and Venice—1700-47.
Montegarza, Milan—1790-1800.
Montegratia, P. J., Milan—1780.

Montron, Paris—1788.
Morella, M., Mantua—1550.
Morona, A., Istria—1731.
Morrison, J., London—1780-1823.
Murdoch, A., Aberdeen—modern.

Namy, Paris—1788-1806.
Naylor, Isaac, Leeds—1778-92.
Neuner and Hornsteiner, Mittenwald—modern.
Newton, Isaac, London — 1775-1825.
Nezot, Paris—1735.
Nicholas, Geneva—1790.
Nicolas (Didier), Mirecourt—1757-1833.
Nicolas (Fourrier), Paris—1784-1816.
Nicolas, J., Mirecourt—1796-1864.
Niggel, S., Fussen—17—.
Norborn, J., London—1723.
Norman, B., London—1683-1740.
Norris, J., London—1739-1818.
Novello, M. A., Venice—17—.
Novello, P. V., Venice—17—.

Obici, Barto., Verona—1684.
Odoardi, G. (self-taught peasant)—date unknown, died 28 years old.
Otto, J., A., Gotha and Halle—1762-1830.
Otto, L., Cologne—modern.
Otto (four other sons of J. A.), Halle and Jena—modern.
Ouvrard, J., Paris—1743.

Pacherele, M., Paris—1779.
Padewet, C., Vienna—modern.
Padewet, J., Carlsruhe—modern.
Palate, Liège—17—.
Palma, P., Lucca, 17—.
Pamphilon, E., London—1685.
Panormo, E. } Sons of the
Panormo, G. L. } London Vincent.
Panormo, J. } London—later.
Panormo, G.—unknown.
Panormo, V., London—1772-1813.
Panormo, V., Paris, 1730-80
Pansani, A., Rome—1735-85
Pardi, Paris, 1788.
Parker, D., London—1740-85.
Parth, A. N., Vienna—17—.
Pasta, D. } Brescia—1705-30.
Pasta, G. }
Patzelt, J. F., Vienna—modern.
Pazzini, G. G., Florence—1640-45.
Pearce, G., London—1834-56.
Pearce, J., London—17—.
Pearce, J. and T., London—1780.
Pemberton, E., London—1660.
Peron, Paris—1775-88.
Perry, T., Dublin—1767.
Perry and Wilkinson, Dublin—about 1820-40.
Petz, Fussen—1770.
Pezard, Brescia—1560-80.
Pfab, Hamburgh—modern.
Pfretzschner, Neukirchen — unknown.
Pfretzschner, C. F., Cremona—later.
Pfretzschner, J. G., Cremona—1750-94.
Pichol, Paris—unknown.
Picino, Padua—1712.
Pierray, C., Paris—1714-25-30.
Pierrot, Lyons—unknown.
Piete, N., Paris—1760-80.
Pilosio, F., Gorizia—1748.
Pique, F. L., Paris—1788-1822.
Pirot, C., Paris—1803-13.
Pitet, Paris—16—.
Plack, F., Schœnbock—1730-45.
Plane, W., Glasgow—1860.
Platner, M., Rome—1747.
Plumerel, Paris—1740.
Pollusha, A., Rome—1751.
Pons, Paris—unknown.
Pons, C., Grenoble—1750-90.
Powell, R., London—1785.
Powell, T., London—17—.
Powell, T., London—1785-93.
Pozzurnus, D., Genoa—1762.
Preston, J., York—1789-91.
Prevôt, Paris—1788.

Quinot, I., Paris—1670.

Racceris, Mantua—1670.

Rambaux, C. V., Mirecourt, Caen, and Paris—1806-71.
Rambouts, P., Amsterdam—1720-40.
Ramftler, Munich—modern.
Raphael, Nella (or Della), Brescia—1740.
Rau, J. F., Nuremberg—modern.
Rauch, Breslau—1730-60.
Rauch, Wurzburg—1730-60.
Rauch, J., Manheim—1720-45.
Rauch, S. (Bohemia)—1742-63.
Raut, J., Rennes—1790.
Rautmann, Brunswick—modern.
Rayman, J., London—1620-50.
Razenzo, C., Barcelona—16—.
Reggieri, Cremona—17—.
Reichel, J. C., Neukirchen—1779.
Reichel, J. G., Absom—17th and 18th century.
Remy, Paris—1760.
Remy, J., Paris—1813.
Remy, J. M., Paris—1770-1854.
Renaudin, L., Paris—1788-95.
Renault, J., Paris—16—.
Renault, N., Nancy—15—.
Renault, S. B., Paris—unknown.
Renisto, Cremona—1738.
Richard, R., Paris—1758.
Ries, Bamberg—1740-60.
Rol, Paris—1753.
Romano, P., Pavia—17—.
Romarini, A., Cremona—17—.
Rook, J., Carlisle—1777.
Ropiquet, Paris—1835.
Ross, J., London—1562-98.
Ross (son), London—1600 (?).
Rota, J., Cremona—1705.
Roth, C., Augsburg—1675.
Roth, J., Darmstadt—1675.
Rottenbrouck, Brussels — 1700-25.
Rovelli—1744
Rozet, Paris—1691.
Ruddiman, T., Aberdeen—1769.
Ruelle, P., Paris—1754.
Ruf, Fussen—17—.
Rudger, Cremona—1650-1700.
Ruger, F. (detto il per), Cremona—1640-68-84-1720.
Rugeri, Gio. Bap. (called also J. B. and G. G. B., "il Bon"), Cremona and Brescia—1660-1725.
Rugeri, P. G., Brescia—1700-25.
Rugeri, V. (sometimes Ruger), Cremona—1700-30.
Rugerius, Guido, Cremona — unknown.
Ruppert, F., Erfurth—17—.

Sacquin, Paris—1830-60.
Saiupra, J., Berlin—16—.
Salle (Le Père), Paris—1825-50.
Salamon, Reims—1747.
Salamon, J. B. D., Paris—1735-88.
Salzar, Paris—unknown.
Sanoni, J. B., Verona—unknown.
Santo, G., Naples—1700-30.
Sanzo Santino, Milan—17—.
Sapino, Saluzzo—16—.
Saunier, Paris—1740-70.
Savitzky, Vienna—17—.
Scheinlein, J. M., Langenfeld—born 1751.
Scheinlein, M. F., Langenfeld—1710-71.
Schell, S., Nuremberg—1727.
Schlick, Leipsic—unknown.
Schmidt, Cassel—1800-25.
Schmied, Vienna—17—.
Schœnfelder, J. A., Neukirchen—1743.
Schonger, F., Erfurth—17—.
Schonger, G. (son), Erfurth—17—.
Schorn, J., Innspruck—1688.
Schorn, J. P., Salzburg — 1699-1716.
Schott, M., Prague—unknown.
Schultz, P., Ratisbon—modern.
Schuster, Bros., Markneukirchen—modern.
Schuster, M., Markneukirchen—modern.
Seraphin, Sanctus, Venice—1710-30-45-48.
Seresati, D., Naples—17—.
Shaw, J., London—1656.
Simon, Paris—1788.
Simon, Salzburg—1722.

Simonin, C., Geneva and Toulouse —1841.
Simpson, J., London—1785-90.
Simpson, J. and J., London—later.
Sitt, A., Prague—modern.
Smith, H., London—1629-33.
Smith, T., London—1756-99.
Smith, W., London—1770-86.
Sneider, J., Pavia—1703.
Snœck, E., Brussels—1731.
Snœck, M., Brussels—later.
Socchi, V., Bologna—1661.
Socquet, Paris—18—.
Somer, N., Paris—1749.
Speiler, a Tyrolese—unknown.
Spicer, J., London—1667.
Stadtlemann, D., Vienna—1730-50.
Stadtlemann, J. J., Vienna—later.
Stainer, Jacobus, Cremona and Absom—1621-83.
Stainer, M., Kuefstein—1659.
Stauffer, Vienna—17—.
Stirrat, Edinburgh—about 1815.
Storioni, L., Cremona—1751-98.
Stoss, Prague—17—.
Stoss, Bernd. and Martin, Vienna —17—.
Stoss, F., Fussen—1750-98.
Sturge, H., Bristol and Huddersfield.—1811-53.
St. Paul, Paris—1640.
St. Paul, A., Paris—1768.
St. Paul, P., Paris—1741.
Stradivari, Antonio, Cremona—born 1644, died 1737.
Stradivari, F. (son), Cremona—1671-1743.
Stradivari, O. (son), Cremona—1679-1742.
Straube (also called Staube), Berlin —1770.
Strauss, J., Neustadt—1745.
Strnad, G., Prague—(born 1750) 1781-93.
Strong, J., Somerset—16—.
Sursanso, S., Coni—1714-35.
Sylvestre, H., Lyons—1808—.
Sylvestre, P., Lyons—1801-59.

Tanegia, C. A., Milan—1730.
Taningard, G., Rome—17—.
Tarr, Manchester—1855.
Taylor, London—1770-1820.
Tecchler, D., Rome—1690-1742.
Teoditti, J., Rome—16—.
Testator il Vecchio (?), Milan—14—.
Testore, C. A., Milan—1735-41.
Testore, C. G., Milan—1690-1715.
Testore, P. A., Milan—1720-45.
Theress, C., London—1850.
Thibout, G. A., Paris—1804-58.
Thibout, J. P., Paris—1807-56.
Thierriot, P., Paris—1772.
Thin, M. and G., Vienna—17—.
Thiphanon, Paris—1788.
Thomassin, Paris—1825-45.
Thomson, Aberdeen and Glasgow —about 1860.
Thomson, C. and S., London—1720-48.
Thomson, J., Easter Balmoral—modern.
Thomson, Jno., London—1753-9.
Thomson, R., London—1749.
Thomson and Son (S. and P.), London—1764.
Thorowgood, H., London—17—.
Thumhardt, Munich—18th century.
Thumhardt, Straubing — 18th century.
Tielke, Joachim, Hamburg—1686.
Tobin, London—1800-36.
Tobin (son), London—later.
Todini, M., Rome—1676.
Tononi, A., Bologna—17th century.
Tononi, C., Bologna—17th century.
Tononi, C., Venice—1728-68.
Tononi, F., Bologna—17th century.
Tononi, Gio., Venice—1670-1728.
Tononi, Guido, Bologna — 17th century.
Torring, London—unknown.
Tortobello, Rome—1680.
Trappini, R., Naples—modern.
Trunco, Cremona—1660.
Trusk, S. J., unknown—1734.
Tywersus, Nancy—16th century.

Urquhart, T., London—1648-50.

Vaillant, F., Paris—1738.
Valentine, W., London—modern.
Valler, Marseilles—1683.
Vanderlist, Paris—17—.
Vander Slaghmeulen, Antwerp—unknown.
Vauchel, Damm—modern.
Verle, F., Padua, 15—.
Veron, P. A., Paris—1700.
Vetter, J. C., Strasburg—1744.
Vettrini, Brescia—unknown.
Viard, N., Versailles—1790.
Vibrecht, G., Amsterdam—1710.
Vimercati, P., Venice—1640.
Vinaccia, A., Naples—1740-70.
Vir, H. di, Bresa—unknown.
Voboam, Paris—1682-93.
Vogel, W., Nuremberg—unknown.
Vogler, J. G., Wurzburg—1749.
Voigt, M., Hamburg—1726.
Voirin, Mirecourt—18—.
Vuillaume, C., Mirecourt—1772.
Vuillaume, J., Mirecourt—1700-40.
Vuillaume, J. B., Paris—1798-1875.
Vuillaume, N., Mirecourt—1800-70.
Vuillaume, N. F., Brussels—1828.
Vuillaume, S., Paris—modern.

Wagner, J., Constance—1773.
Waldauer, Fussen—17—.
Walker, A., Aberdeenshire—modern.
Walmsley, P., London—1727-33.
Weaver, S., London—17—.
Weber, Prague—17—.
Weickert, Halle—1800.
Weigert, Lintz—1721.
Weisz, J., Salzburg—1733-61.
Wenger, C. F., Salzburg—1761.
Wettengel, G. A., Neukirchen—1821.
Weymann, C., Amsterdam—1682.
Wightman, London—1761.
Willems, Antwerp—1730-60.
Willer, Prague—17—.
Wise, C., London—1656.
Withalm, L., Nuremberg—1765-88.
Withers, London—modern.
Withers, London—modern.
Wornum, London—1794.
Wright, D., London—1743-5.

Young, J., Aberdeen—modern.
Younge, J., London—1724-28.

Zanetto, P., Brescia—1547.
Zanoli, Venice—17—.
Zanti, A., Mantua—1770.
Zanure, P., Brescia—1509.
Zenatto, P., Treviso—1634.

VIOLIN BOW MAKERS.

Baroux, Paris—1830.
Bausch and Son, Leipsic—.

Dodd, E., Sheffield and London—1705-1810.
Dodd, Jas., London—alive 1864.
Dodd, John, Kew—1839.
Dodd, Thos., London—1786.

Eury, Paris—1830.

Fonclause, J. (called *le Mayeux*), Paris—1825-65.

Gand and Bernardel, Paris—modern.

Henry, Mirecourt and Paris—1812-70.

Lafleur, J., Paris—1760-1832.

Lafleur, J. R., Paris—1812-74.
Lupot, F., Paris—1774-1837.

Maire, N., Paris—modern.

Panormo, G. L., London—18—.
Peccate, D., Paris—1810-74.
Peccate, jeune, Paris—died 1856.
Persoit, Paris—1823-41.

Schwarz, Strasburg—18—.
Simon, Paris—modern.
Sirjean, Paris—1818.

Stentor—modern.

Tourte (père), Paris—1740-80.
Tourte (l'ainé), Paris—later.
Tourte, François, Paris — 1747-1835.
Tubbs, Thos. (and family), London —modern.

Voirin, F. N., Paris—modern.
Vuillaume, J. B., Paris—from 1820 to 1875.

INDEX.

A.

Abele, Dr., 20, 21, 42, 101, 113
Acevo, 41,
Agricola (M. Sore), 185
Airton, E., 208
Alard, D., 110
Albani, M., 42
Albani, M., 42
Albani, M., 42
Albani, P., 42
Aldobrandini, Cardinal, 21, 311, 312, 313
Alphabetical list of makers, 314
Amati, Andreas, 18, 28, 29, 30, 32
Amati, H. and A., 29, 30, 31, 32, 33, 34, 40
Amati, H. (son of Nicholas), 37
Amati, Joseph, 37
Amati, Nicholas, 30, 35, 36, 37, 40, 41, 51, 60, 70, 84, 101, 106
Amatis, 14
"Amati-Strads," 69
America, 176
Andreas, Johannes, 17
Angelo, Michael, 10

B.

Balestrieri, P, 86
Balestrieri, T., 86
Balzar, Thomas, 195
Bandinelli, Baccio, 9, 10, 12
Banks, Benjamin, 206
Banks family, 207, 209
Belgian makers, 169
Bente, M., 23
Bergonzi, C., 51, 54, 84, 85
Bergonzi, M. A., 85
Bergonzi, N., 86
Bergonzi, Z., 86
Bishop, Mr. (of Cheltenham), 31, 105
Bodleian MS., 181
Bolles and Ross, 202
Bottle gourd, 178
Bowed instrument of Etruscan period, 1, 2, 3, 4, 250
Bow makers, sundry French, 234, 235, 236, 237, 238, 239
Bows, 226, 227, 228, 229, 241, 249
Brescia, 18
Brescian School, 5, 6, 7, 18, 20, 22, 23, 24
Budiani, J., 22
Busseto, G. M. del, 14,

C.

Camilus di Camila, 87
Canada, 176
Canino vase, 2, 3, 4, 250
Cappa, Gio., 40, 41
Cappa, Joseph, 41

Cardinal of Ferrara, 10
Cartier, M., 29
Cellini, Benvenuto, 8, 9, 14, 21, 22, 96, 311, 312, 313
Cellini, Giovanni, 14, 15
Chironeis, 3
Collectors, violin, 306
Comble, A. de, 173
Corelli, 3, 197, 230, 231
Cotton MSS., 180, 192
Cremona, 26, 27, 61
Cremonese School, 24, 26
Cremonese tickets, 87
Cross, Nathaniel, 204
Crouth in Wales, the, 182
Crouth, the, 180, 182

D.

Dardelli, P., 6, 13, 91, 92
De Beriot, 23
Dodd, John, 248
Dodds, the, 220, 221
Domenichino, 17
Dominicelli, 43
Dragonetti, 23
Duiffoprugcar, G., 7, 8, 9, 10, 11, 12, 13, 92, 93, 95, 96, 164
Duke, Richard, 212
Dürer, Albrecht, 97
Dutch makers, 174

E.

Elector Stainers, 104
English makers, sundry, 177, 204, 205, 209, 210, 211, 212, 218, 219, 220, 221, 222, 223
Ernst, F. A., 119

F.

Fendts, the, 221, 222
Ferabosco, 192
Fetis, M., 1, 5, 11, 13, 20, 22, 23, 24, 35, 40, 41, 43, 51, 63, 72, 73, 92, 94, 95, 166, 240
Fiddle, early mention of, 200
Fiddle held in low repute, 201
Fiddle proverbs and sayings, 202
Florenus Florentus, 44
"Flyting of Dunbar and Kennedy," 200
Forster, M. S., 22
Forsters, the, 212, 213, 214, 215, 216, 217, 218
Four-and-twenty fiddlers, the, 194, 195
Francis I., 7, 8, 10, 313
French makers, corporation of, 136, 137
French makers, old, 135, 139, 140, 141, 142, 143

G.

Gagliano, A., 78
Gagliano, Ferdinand, 81
Gagliano, G., 71
Gagliano, Gennaro, 79, 80, 81
Gagliano, Nicolas, 81
Galileo's testimony (English lutes), 200
Gand, F., 145
Gasparo da Salò, 18, 19, 20, 21, 22, 23, 90, 91, 93, 311
Gavani, A. M., 82
Gerle of Nuremberg, 6, 17
German imitators of Amati and Stainer, 116, 117, 120
German makers, 88, 128, 129, 130
German makers, modern, 131
German makers, old, 127
German writers, 5
Gobetti, F. C., 82
Grancino, F., 44
Grancino, G., 44
Grancino, G. B., 44
Grancino, P., 43
Greek laws against innovations in musical matters, 4
Guadagnini, G. B., 83
Guadagnini, J., 83
Guadagnini, L., 83, 86
Guarnerius, A., 46
Guarnerius, Catherine, 49

Guarnerius, J. A. (del Jesu), 50, 51, 52, 54, 57
Guarnerius, J. (son of A.), 48
Guarnerius, P. (grandson of A.), 49
Guarnerius, P. (second son of A.), 48, 49
Guarnerius violin, "Le Violon du Diable," 58, 72
Guarnerius violin, Paganini's "Canon," 53, 54, 55, 56
Guidantus, J. F., 44
Guiliano, 41

H.

Hume, Richard, earliest viol maker, 199, 200

I.

Irish makers, 223, 224

J.

Jay, Henry, 203
Juliano, F., 42

K.

Kerlino, 5, 6, 11, 18, 92, 93, 94, 95, 153
Kit, the, 98, 101
Klotz family, the, 111, 112, 114
Kohl, Jean, 17
Kolliker, 5, 94, 95, 153, 155

L.

Laborde, 5, 93, 94, 95.
Landolfi, C. F., 86
Leonardo da Vinci, 16
Linarolli, V., 13
Lombardini, P., 66, 161
Lupots, the, 143

M.

Mace's "Musik's Monument," 185, 187, 198
Maggini, G. P., 18, 20, 33, 24, 25, 29
Maggini, P. S., 24
Maler, Laux, 17
Mariani, A., 25
Matteis, N., 30, 196, 197
Maugars (1639) on Viol Playing in Italy, 193
Melrose Abbey, 182, 186
Mensiedler, 17
Mezadri, A., 43
Mezadri, F., 43
Milani, F., 86
Mirecourt, 11, 160
Mittenwald, 112, 113
Modern violins, 122
Morella, M., 13
Montade, G., 86
Montagnana, D., 82

N.

Norman, Barak, 204
North's "Memoires," 4, 30, 186, 193, 196, 197
Norway, 176

O.

Ole Bull's "Gaspar," 20, 21, 22, 311
Omerti, the, 179
Otto, J. A., 43, 66, 83, 114, 119, 120.

P.

Paganini, 3, 53, 54, 55, 56, 165
Pamphilon, Edward, 204
Panormos, the, 223
Paris Conservatoire, 13, 22
Pasta, D. and G., 43
Pearce, Mr., 21, 22
Pochette, or kit, 98, 99, 100, 101
Polledro, 63, 64
Pugnani, 64

R.

Raphael, 13, 16, 17
Raphael, Nella (Della), 43
Ravanastron, 3, 178
Rayman, Jacob, 203
Rehatschek, Herr, 21
Reichel, J. G., 115
Rimbault, Dr., 4, 191, 194
Rousseau's "Traité de la Viole," 184, 192
Rugeri, F., 45
Rugeri, G. B., 45, 90
Rugeri, P. G., 45
Rugeri, V., 46
Rugeris, the, 19
Russian makers, 176

S.

Sanctus Seraphin, 44
Sapino, 41
Savart, 16, 166, 251
Schebek, Dr. E., 17, 89, 90, 91, 92, 93, 96, 127, 177, 200
Schmidt, 83
School for modern violin making, suggestion of a, 123
Scottish makers, 225
Sibire, L'Abbé, 30
"Siege" Stradivaris, 70, 71
Sivori, 57
Somis, G. B., 64
Sore, Martinus, 185
South Kensington Exhibition, 6, 7, 12, 22, 24, 29, 35, 37, 45, 58, 70, 76, 81, 106, 127, 167, 178, 202
Spanish makers, 175
Spiritus Sursano, 83
Spohr, L., 145
Stainer, Electors, 104
Stainer, J., 42, 90, 96, 101
Stainer, Marcus, 110
Stainer violins, description of, 105
Storioni, L., 86
Stradivari, Antonio, 50, 53, 57, 58—75, 84, 206
Stradivari, Catherine, 49
Stradivari, F. and O., 77
Stradivari Spanish double quartet, 207
Stradivari (the Gagliano violoncello), 79, 80, 81
Stradivari violin, fixing maker's age, 59, 75, 76
Stradivari violin, "The Maid" (La Pucelle), 71, 72, 73
Stradivari violin, "The Messiah," 69, 71, 72, 149
Stradivari's appearance, 63, 64
Stradivari's children, 65, 66, 74
Stradivari's home, 60, 65
Swedish maker, 175

T.

Tarisio, L., 67, 68, 69, 72, 73, 77, 94, 166
Tecchler, D., 90, 115
Testore, C. A., 82
Testore, C. G., 82
Testore, P. A., 82
Tourte, 166, 230, 231, 232, 233, 234, 240
Tourte bow, dimensions of, 241
Tyrolese pine, 261
Tyrolese, the, 108, 113

U.

Urquhart, Thomas, 203

V.

Veracini, F., 111
Vidal, M., 2, 8, 30, 31, 40, 232
Vimercati, 102
Viol maker, earliest known native, 199
Viol makers, early English, 190
Viol, oldest illustration of, 186
Viol, the, 183, 184
Violin acoustics, 251
Violin bow makers, 226
Violin collecting, 306
Violin makers, alphabetical list of, 314

Violin making in Britain, first traces of, 198
Violin probably introduced into Scotland from France, 199
Violins in English literature, 187, 193, 196
Violin varnish, 264
Viotti, 206, 226, 229, 232
Vuillaume, J. B., 11, 12, 52, 55, 56, 68, 71, 72, 73, 94, 95, 154, 160, 198, 237, 238, 239, 240, 243
Vuillaume family, 162, 163
Vuillaume's bows, 244, 245
Vuillaume's death, 167

W.

Wirdung, 185
Wœiriot, P., 9

Z.

Zanetto, P., 13
Zanure, P., 7